TWENTY-FOUR PAGES.

THE NEW YORK DRAMATIC MIRROR

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ANNA BELMONT.

THE BROOKLYN THEATRES.

Managers in That City Talk Interestingly of Prospects.

The financial stringency has not thus far shown any appreciable effect on the business of the Brooklyn theatres, including those in the Eastern District of that city. A staff representative of THE MIRROR made the rounds of all the playhouses on the other side of the big bridge on Wednesday last, and after taking some observations and talking with the managers he found that the season had, on the whole, opened quite auspiciously and the managers were hopeful of a continuance of good business. The consensus of opinion was that the people desired amusement and they had already shown that they had the means to gratify their desire. While it was a fact that the attendance at some of the theatres which were opened on Aug. 26 and 28 was not as large as it was last year, the falling off was due to the extremely warm weather that prevailed, and not to the financial conditions. The business at the popular priced houses was as large as ever, a fact that indicated that the laboring people were not pinched so severely for money that they could not spare enough for their customary enjoyment of a theatrical performance. Then, too, the higher priced theatres were more largely patronized when the weather became cool.

In two instances the business was larger during the first nights of this season than it was last season, one of the houses referred to being a popular-priced theatre and the other a higher-priced house.

The fact that another new playhouse is being built and all the others have been extensively renovated and redecorated and the strongest attractions obtainable have been engaged for them, is argument that Brooklyn is a splendid city for theatricals, and that the people have no fear of a financial bugbear.

The following interviews with managers of the Brooklyn theatres indicates their opinion of the situation as far as it affects their business:

Edwin Knowles, manager of the Columbia and the Amphion: "I think we will have a good season. The openings thus far indicate it, and the signs of the times generally favor it. I quite agree with Joseph Jefferson regarding the outlook for the season. His experience extends over many years, and shows that during financial crises people seek amusements because they have more time. I think the theatres in Brooklyn will do well. Road managers are shunning one-night stands, and even engage theatres for a week that have been doubtful heretofore, rather than take chances in a small town for a night where people have the financial bugbear in their bonnet. Look at the magnificent business being done by the Chicago theatres right in midsummer. The people have the money hoarded up and it will be brought out. The passage of the Sherman law repealing bill by the House has had a good effect on the whole country. I believe the bugbear will soon be discredited and we will resume our normal condition."

Colonel William E. Sinn, the veteran manager of the New Park: "The people are to blame for hoarding money after drawing it out of the banks and putting it away in safety deposit vaults or concealing it in their houses. I look for larger dividends in the savings banks because the depositors have drawn out their money and consequently forfeited their interest. Many thousands of dollars have been made by the savings banks for the reason that the depositors have forfeited their interest by drawing out their deposits. Congressmen would have been driven out of the capital if they had not passed the repeal bill. Yes, I think it has had a good effect on the country. I have watched the openings of the theatres and they appear to be up to the standard, especially in the large cities, but I question the prospect of a good business in the West. Good standard attractions will succeed, but those that are on the road and are managed by men who live from hand to mouth ill scarcely pull through and they will probably meet with disaster. It requires the man of capital to fight this battle. The actor, in looking for an engagement considers the man of means who is able to pay, and would sooner accept a smaller but sure-pay salary from such a manager than a high one promised by the speculative manager who has little or no capital to back him. Actors must accept this situation, and the quicker they realize it and come down to hard pan the better off they will be; and they will not suffer as will the fancy-salaried actor and the fancy manager who engages him. The repeal by the House of the silver purchasing law is encouraging and has given the public confidence and rest of mind that makes them seek amusement. If the Senate does not concur in the repeal we must look for disaster. I am hopeful, but not over sanguine."

Manager John W. Holmes, of the Star: "My house opened to $1,000 more this season than it did last season. There is one good reason for this, and that is that I give a strong attraction for a very little money. I believe it will be a good season for popular-priced houses. Last Saturday night (Aug. 26) people were turned away from the doors, so great was the crowd anxious to get in. No, I do not expect any falling off in my business on account of the financial conditions. On the contrary, I look for an increase in the attendance."

In the absence of Manager Wallace McCutcheon, of the Grand Opera House, Treasurer Smith told the reporter that business had been good since the theatre opened.

Hyde and Behman were enjoying a good business at their vaudeville theatre on Adams Street, and they expected a good season at their Gaiety, at Broadway and Troop Avenue, announced to open on Sept. 4 with Hyde's Specialty company.

The Criterion was closed, but the reporter was told that John T. Smith had engaged it and would open it shortly with a new attraction.

Passing over to the Eastern District, the reporter met Proprietor J. E. Robbins, of the Novelty, and observed that he was in a state of contentment, while discussing the returns of a good house with Manager W. A. Edwards, whose star, N. S. Wood, and an excellent company, were playing Out in the Streets.

"That doesn't look like hard times," said Mr. Robbins as he called the attention of the reporter to the size of the audience. My manager, Joseph W. Frankel, is clever. He has thoroughly reorganized our force, and we have redecorated and improved the house, particularly in its seating arrangements. A new cathedral glass front, with the woodwork in white and gold, will be put in place of the old one this week. That does not indicate hard times. We had a good house last Saturday night in spite of the extreme heat. I have every reason to think that the Novelty will not be affected by the present financial conditions. Our patrons appear to have money and will not forego the amusement we provide for them. Mine is a popular price house, and that makes a difference."

W. A. Edwards has four companies under his management, and he is a man who knows whereof he speaks. "My experience leads me to believe that the recent very warm weather had more to do with decreasing the attendance in some theatres more than the financial conditions," said Mr. Edwards. "Take the big boxing tournament in Madison Square Garden, when $9,000 were the receipts. Then look at the immense attendance at the concerts of the British military bands, at Toronto, recently. Those gatherings do not indicate that the people are so short of money that they cannot afford to seek amusement. While the theatrical openings are not as large as last year, I maintain that the falling off was due more to the warm weather than anything else. The stringency appears to be affecting the moneyed men. Workingmen appear to be doing well. We haven't had any serious strikes, and fewer than usual at this season, a fact that argues well for a good theatrical season. Business, however, has got down more than ever to good attractions."

Mr. Edwards has N. S. Wood, Edwin Arden, Romany Rye and Cruiskeen Lawn en tour.

At the newly decorated Empire Manager John Washburne said: "Our business has been good and promises to continue so during the season. I do not believe in this cry of hard times. The money is in this country and it must and will be used. Warm weather, more than anything else, has been the only drawback the theatres have had. We expect a good business as soon as people return from the country and seashore resorts and resume business again."

Lewis Morrison in Faust was the attraction at the Empire last week.

Manager Parks, of the popular-priced New Lyceum, showed the reporter a crowded house, and said: "That is the kind of business we are doing. My associate, Fred Lubin, and I expect a good season, and thus far it is beyond our expectations."

The People's, the Lee Avenue Academy, the Criterion and the Academy of Music were not open when the reporter visited the Brooklyn theatres. The first-mentioned was announced to open on Saturday, Sept. 2, and the Lee Avenue Academy at an early day in September.

ANNA BELMONT.

Anna Belmont, whose portrait appears on the first page of THE MIRROR this week, is a native of Toledo, O. Her first appearance on the stage was made in the chorus of The Wilbur Opera company. The year following she was engaged by Jefferson and Taylor to play the soubrette role in Hands Across the Sea, and remained with that company for two seasons. The season of 1891-2 Miss Belmont played the principal comedy parts in support of Sol Smith Russell. Last season she made hits in Imagination, and William Haworth's Flag of Truce. She was then specially engaged by J. Jay Dowling to star in A Kentucky Girl, and large receipts and enthusiastic audiences confirmed Mr. Dowling's judgment of her worth as a stellar attraction. Late last Spring Miss Belmont appeared at the Fourteenth Street Theatre as June in Blue Jeans, and made an instantaneous success. She showed New Yorkers new possibilities of this character and was re-engaged for the coming season. Miss Belmont's success can be attributed only to hard work and extraordinary talent, for by her own efforts she has in about four years attained her present position in her chosen profession. Miss Belmont is scarcely out of her teens. She has a strong, sympathetic voice, a dainty, graceful figure, and her face is both beautiful and expressive. Her methods are of striking originality, and her magnetic personality lends a special charm to her work.

TIM MURPHY JUST THE MAN.

"Since the article appeared in THE MIRROR announcing that Tim Murphy will star next season under my management," said Steven T. King to a MIRROR reporter, "I have received letters from managers all over the country that are anxious to book Mr. Murphy. His tour will begin on Sept. 3, 1894, at Providence, R. I. It will last forty weeks and will include all the principal cities. Most of the time has been already booked.

"Mr. Murphy will play the principal part in a legitimate comedy written by Henry Guy Carleton which is completed. It is Mr. Carleton's pet play and he says Mr. Murphy is just the man for it."

The Wabash Railroad is the most popular route for traveling theatrical troupes. For any information in regard to rates, etc., apply to H. B. McClellan, Gen. Eastern Agent, 429 Broadway, New York. F. A. Palmer, Asst. G. P. Agent, 201 Clark Street, Chicago, Ill. F. Chandler, G. P. Agent St Louis, Mo.

GOSSIP OF THE TOWN.

Fannie Bernard has signed with Frazer Coulter to play Shakespeare Jarvis in The Lights o' London.

Willie Collier opened in Hoss and Hoss to a crowded house at the Lyceum, New Britain, Conn., last Monday.

Fred Frear will originate the part of Bi-Kloride in Shing Ching, Richard Stahl's new comic opera.

Caroline Hamilton has had an offer to go to San Francisco to originate the prima donna soprano role in a new opera, the libretto of which is by Sands W. Forman and the music by Noah Brandt, both of that city.

Flora Noss, of the Noss Jollity company, was married on Aug. 24 to J. L. Autenreith.

Ashland, Pa., a town of 12,000 population, will have a new opera house open on Sept. 7. The new theatre will be modern in its all appointments, and the stage will be forty-five by fifty-five feet, with a fifty foot gridiron.

The name of the only theatre in Allentown, Pa., has been changed from Music Hall to the Academy of Music.

Herman Hauser, of Hooley's Theatre, Chicago, is soon to leave for a trip around the world.

Miss Kuhne Beveridge, whose Mrs. Triplet in Peg Woffington called forth much favorable comment last season, is better known as a sculptor, and her bust of De Witt Clinton is one of the noticeable works of art in the New York Building at the World's Fair.

A Modern Heroine, under the management of Hardy and Simm, with a strong company and special scenery, will open season on Sept. 25, with I. A. Solomon in advance.

Hattie Madison, one of the "Daily Hints from Paris" in 1492, was married recently at the Little Church Around the Corner to Henry Stoll, of the drug firm of Stoll, Bryant and Stoll, of Boston.

Ed. W. Dunn telegraphed to THE MIRROR from Buffalo on Aug. 28: "Frank Daniels opened his regular season at the Academy of Music to-night before an audience that tested the capacity of that theatre. Little Puck up to date and in a spectacular form is, if possible, an improvement over the original version, and finds immediate favor. The company is much larger than Daniels has had in former years. Bessie Sanson, Eugenie Vance, and Adele Farrington all made distinct hits. Miss Vance played a character part, and in the third act introduced her repertoire of songs, duplicating her New York success. I don't see how they can stop us."

Agnes Young, Genevra Campbell, Iva Donnett, Charles Burbridge, N. D. Mann and George T. Gaden, Jr., are engaged for the tour of The Laughing Girl, the new American comedy by Mrs. D. F. Verdenal, in which Clara Lipman and Louis Mann are to star this season.

E. J. Donnelly telegraphed to THE MIRROR last Monday night from Pittsburg too late for publication: "In Old Kentucky received its first introduction at the Bijou to-night before a wildly enthusiastic audience that packed the house from pit to dome. The play is strong and made an instantaneous hit. It is a vivid and graphic story of Kentucky life. Strong in character and thrilling in situation, it must prove a success. The scenery is new, elaborate and beautiful, and an exciting horse race adds to the interest of the play."

W. J. Dixon has signed to go with James O'Neill for the coming season. He will play Caderousse in Monte Cristo. Mr. Dixon is an old-time stock actor and a clever one. Although he had a number of offers from prominent managers, he accepted Mr. O'Neill's tender.

Among the engagements made with the Lillian Lewis company for this season are Arthur Elliott, Myron Calice, Agnes Proctor, and Mohamed Boshir. The last named is an Arabian dervish, who will perform his native dance and prayer between the acts.

Manager Harry St. Ormond announces that The House with Green Blinds, Scott Marble's latest play, will go out of New York with the strongest cast ever seen in a comedy-drama. The rehearsals have demonstrated many new and effective points. The House with Green Blinds opened a two weeks' engagement at the Walnut Street Theatre, Philadelphia, on Saturday. Daniel Shelby is the manager of the enterprise.

Rehearsals have been progressing vigorously under direction of C. D. Marius for Rice's production of Venus at the Park Theatre, Boston, on Sept. 11. The company left for Boston Monday.

Ned Parker has signed with Manager S. S. Rawson to do the first old man in the Eastern company playing Side-Tracked.

The Operator, with the Newell Brothers, twin stars, opened season at Cornin, N. Y., on Aug. 30, and will go thence to Elmira and Chicago for three weeks. The play and scenery have been entirely reconstructed, and The Operator is virtually a new show.

The new Academy of Music at Raleigh, N. C., managed by G. E. Leach, was dedicated last Wednesday evening by Milton Nobles in The Phœnix.

Among the resent professional guests of the Hotel Aberdeen were William Harcourt and wife, William Newell and wife, Harry W. Rich, W. T. Moulton, Kate Harwood, Rachel Phelps, Lionel Belmore, Florence Belmore and George Harwood.

Edward A. Stevens left last week for St. Joseph, Mo., in the interest of Henry E. Dixey in Adonis, of which he is the manager. Dixey will open the new Tootle's Theatre on Sept. 17.

Malley and Lamb telegraph THE MIRROR from Orange, Mass., that William Barry's new play, The Rising Generation, opened in Schenectady and made a big hit.

Herbert Fortier, last season the leading man in the No. 2 Jane company, has been re-engaged for The Sportsman company this season.

The above is a portrait of Andrew Robson, a handsome and talented young leading man. Mr. Robson has been but four years on the stage. He made his debut with the late E. A. McDowell's stock company, with whom he played for two years in Canada and the West Indies. Mr. Robson in his short career, has played nearly one hundred and fifty parts, including Loris Ipanoff in Fedora, Julien in Diplomacy, Correze in Moths, Ivan in The Serf, Captain Bradford in A Wife's Peril, Gilbert Vaughan in Called Back, Mons. Latour in Miss Multon, Pygmalion, Dr. Glynn in The Balloon, Rial in The Geneva Cross, and Charles Courtley in London Assurance. Mr. Robson followed Robert Hilliard as Perry in Blue Jeans and played it successfully for three months at the Fourteenth Street Theatre. Last season he played the heavy part in Blue Jeans. Mr. Robson was engaged for one of the principal parts in The Corncracker, but canceled his contract upon learning that the character was not such as he desires to play.

Nettie Guion has ended her vacation and is in the city.

Lucius B. Jackson has signed to go with The Little Tycoon. He will play Knickerbocker, the part made famous by R. E. Graham.

Neva C. Harrison has been engaged to play the part of Rose in Eagle's Nest for W. A. Edwards the coming season.

George Fielding, who was engaged by J. M. Hill to sing in The Algerian, was killed in the accident on the Manhattan Beach Railroad.

Lincoln J. Carter writes THE MIRROR hopefully of the outlook for the season. His Tornado (Northern) company played to large business in Chicago, and the Southern company with the same play opened to a good house at Peoria, Ill. The two Fast Mail companies are also doing well in the West and Southwest.

W. J. Fennessy, who is successfully "piloting The White Squadron, is in the city. He reports exceptionally good business.

Stewart Allen, stage manager for Sol Smith Russell during the latter's World's Fair season, has been re-engaged for next season opening at Daly's Theatre in this city on Oct. 9.

Wanda, the Apache Princess, a play by Hal Reid and Cecil Spooner, was presented in Peoria, Ill., for the first time on any stage on Aug. 17. Cecil Spooner's part of Wanda was received with much applause.

Fritz Staub, Jefferson, Klaw and Erlanger have engaged T. T. McCullough as stage manager of the Grand Opera House at Memphis, Tenn., for which house A. D. Botto has also been engaged.

Frank White and Lillian Granger have been engaged by Grey and Stephens. The report several weeks ago that Minnie Oscar Grey would not be with the company, was erroneous. Managers everywhere insisted on her appearance.

The management of Nora Machree expects a highly prosperous season. The scenery and mechanical effects are being finished, and rehearsals began Monday.

Joseph Arthur is putting in all his spare time on The Corncracker, which he says, by the way, will be a wonderful production.

Maude Peters will hereafter be known on the stage as Maude Nickinson. Manager Lothrop, of Boston, has secured her as leading lady for his stock company.

Edwin D. Miner has returned from a visit to the World's Fair, and has resumed work in the interest of his star, Mr. Vroom, about whose histrionic prospects Mr. Miner is enthusiastic.

W. M. Monyer, manager of the Sentinel Opera House, Carlisle, Pa., has been doing New York. He anticipates a successful season in his bailiwick, as business of all kinds is excellent.

Patrice, all reports to the contrary, does not go with John T. Kelly's McFee of Dublin, but is at liberty.

Edith Newton, who was specially engaged by Manager Henderson to play the part of Zamora in Ali Baba during the Summer in Chicago, has resigned, and has signed with Manager James E. Leiserer for Henshaw and Ten Broeck's new Nabobs company. May Jordan, who was last season with Hoss and Hoss, has been engaged for the soubrette role. Miss Jordan promises to present an entirely new and original dance, which she will do in addition to her buck and wing dancing, and the splits and cartwheels she made such a hit with last season.

A DECIDED NOVELTY.

THE DARK CONTINENT

Or, HYPNOTISM.

The Most ORIGINAL PLAY Produced in FOUR DECADES. Nothing of the Kind Ever Done in This Country Before.

EVERY SCENE NEW.

OLIVER BYRON - - - as - - - John Roy and Lionel Roy

KATE BYRON - - - - as - - - - Willie Boyle

HOUSES CROWDED AT EVERY PERFORMANCE.

PEOPLE TURNED AWAY EVERY NIGHT.

PATENT APPLIED FOR.

The remarkable success achieved by Elmer E. Vance's railroad play, The Limited Mail, naturally led to an excitement of interest in his new drama, announced some time ago, recently named Patent Applied For, and produced last week at Columbus, O., in the Grand Opera House. From all accounts, Mr. Vance has again been very successful and in many respects has even improved upon his former work. In Patent Applied For he has used several stirring effects in an entirely original manner, and a brief description of the play will prove of interest. As stated in THE MIRROR last week, the story of the play has to do with the struggles of an inventor whose valuable idea has been stolen by his employer, the villain of the piece, and the final triumph of the inventor. Mr. Vance employs several tons of mechanism, which is said to be handled with surprising ease and freedom and with unusual effect. The first act shows a scene in the Empire Machine Works at Savannah, Ga., with a forge, emery wheel and other devices in full operation. Here a test is made of the invention of the hero. The first scene of the second act presents a cliff villa, with the Savannah River in the distance. The second scene represents a whirlpool into which the hero has been thrown by the villain, and from which he is rescued by the heroine on a faithful and trained thoroughbred horse, the introduction and handling of the animal being particularly clever. The realistic climax is reached in the fourth act, which shows the steamship *Savannah* en route to Washington during a storm at sea. The scene represents the deck of the steamer with all its accessories. The landing and departure of the ship from the Savannah pier is accomplished by a striking panoramic effect. A storm bursts upon the vessel. The wind howls and shrieks, the sails are rent, and the steamship almost capsizes. As it goes before the gale the pilot is swept from the deck into the sea. The villain had struck down the hero, who now recovers, and with the aid of the heroine takes the wheel and rights the ship, which now weathers the storm. The applause that has followed this scene is said to be conclusive of the popularity of the play, even with none of the other scenic aids. The last act shows the corridor and court-room in the United States Court at Washington, where the forgery on the assignment of the letters patent is disclosed by the aid of a stereopticon. The story of the play is said to be developed interestingly, the company is specially fitted to the characters, and all the mechanical and scenic effects are carried by Mr. Vance to assure effective presentation everywhere.

W. M. WILKISON DENIES IT.

"I noticed," said W. M. Wilkison, manager of Alexander Salvini, "that THE MIRROR published an article last week concerning the report that Panjandrum is nothing more nor less than the opera of Miss Robinson, the Parisian success, of which I have secured the American rights.

"I have seen both Miss Robinson and Panjandrum. It is absurd to compare the two productions. Miss Robinson is an opera comique of the highest order. It ranks, for instance, with The Grand Duchess. There is no similarity between the two. I don't believe De Wolf Hopper, anyway, would ever make an effort to steal another's property.

"As regards Cheever Goodwin, he has certainly taken the idea of using the doves in Panjandrum from Miss Robinson; but for the matter of that you will remember that Joe Murphy introduced doves in the Kerry Gow."

BABY WASHINGTON'S BANK ACCOUNT.

Bessie Bonehill, who is to star in Playmates, is the mother of a two-year-old boy. His name is Washington. Washington has $625 in bank. This is how Washington has become a capitalist. While Bessie Bonehill sings her well-known song, "Playmates," she is dressed as a ragged newsboy, and begs the audience to buy her papers. Frequently coins are thrown upon the stage. All the money "Our Bessie" has received in this way has been deposited to Baby Washington's credit. Hence the $625.

TWO NEW THEATRES.

Two of the handsomest theatres in the West will soon be opened in St. Joseph, Mo. These are the Crawford and the New Tootle's. The decoration of the Crawford has just been finished. Among its other features will be a booking office to be used as headquarters for the entire Missouri, Kansas and Nebraska Circuit, of which L. M. Crawford is the head and Charles P. Elliott is secretary. Katie Emmett and her company will open this theatre in Killarney on Friday evening. About $75,000 has been expended in rebuilding the New Tootle's, which will be opened by Henry E. Dixey on Sept. 18.

LAYING OUT A PLAY.

To the Editor of the Dramatic Mirror:

SIR.—Give the practised newspaper writer a subject, and he will prepare a leading article off hand. He will say more in two "sticktuils" of terse, pithy matter than the callow "journalist" could do in a solid column.

Give the practised playwright an actable story, and he will readily produce an actable play. The beginner, nine times out of ten, would take the same story and make an impossible botch of it.

Why?

The answer is easily given.

The older writer lays out his work as an architect draws his plans. Before a spadeful of dirt is thrown up, the architect knows exactly what is to be done. He knows the area of the foundations, the size of each room, the location of every door and window, the design of each bit of ornamentation. Indeed, the entire superstructure is drawn to scale, is drawn, too, with the utmost care, before the actual work of building begins.

The skilled dramatist works on the same lines. He knows what his characters will do—broadly speaking—when they will enter and exit, the result of each scene, the ending of each act, and the methods whereby the grand climax will be reached. His plans must be more elastic than those drawn by the architect, because circumstances will require more changes in detail. But the general arrangements must all be made, the play must be fully "blocked out," so to speak, before a line of dialogue is written.

Failure in this means failure in the play.

That this question of laying out work is a common stumbling block is shown by the following extract from a recent letter:

"What troubles me is where to begin. I have read and heeded your advice in your MIRROR articles concerning the unities, the plot, characters, etc., but am in deep water the moment I attempt to arrange my materials. I have conceived what I believe is a strong plot; I can write terse and snappy dialogue; but the *scenario* which I have sketched seems "in a way," and my characters want to be dragged on and off the stage without rhyme or reason. My climaxes lead to nothing, and I believe that I am a d—— fool for trying to become a dramatist."

No, you are not.

Dion Boucicault once said to me, in his usual epigrammatic way, that a certain writer "put on the feathers before he had built his chickens." The young man whom I have quoted above will never commit this error. And in that he has learned a valuable lesson.

Where to begin?

We will suppose that he is thoroughly *en rapport* with his story. He understands clearly what is to be done, he has the characteristics of each part down pat, and therefore he has a true conception of what his characters will do.

The beginning has already been made. Now if the story has been properly arranged the incidents will follow each other naturally, and the interest will gradually increase until the *finale* is reached. The thread of the story must never be broken. There can be no "going back" to pick up stitches. This subject, however, was fully considered in a previous letter, so we will come at once to that terrible stumbling-block—the arrangement of climaxes, or, more properly, the division into acts.

Whether a play shall have three, four or five acts will depend largely upon the nature of the plot. Whatever the arrangement may be, there is one general rule that must invariably be heeded. Each act must close upon a natural pause in the action, and until the last act the final result must be in doubt. Examine any well-written play and observe how cleverly this is done. In the Colleen Bawn, Edy's pledge to retain her marriage certificate at all hazards closes the first act, and the fate of the Cregans at once awakens a lively interest. Myles' rescue of Edy closes the second act, makes a stirring climax, and leaves everything more complicated than ever. Consequently the third and final act is eagerly awaited, for curiosity has been aroused, and people are anxious to learn how the riddle will be solved.

Sustained and lively curiosity is an absolute necessity, and in laying out a play, the element of uncertainty must be ever present.

A tame act ending is like a wet blanket. It makes no difference whether the effect desired be comic, sentimental, heroic or tragic, the act must end with a strong situation, which has a direct bearing on what is to follow. Nothing betrays inability more than a forced climax in which sundry characters rush on, helter-skelter, for no other purpose than to bring down the curtain with a bang. That sort of thing is theatric instead of dramatic—mere clap-trap in which no writer of merit will indulge.

Avoid hurry. A play at the outset may be as shapeless as an unlicked cub, or as devoid of tone as the first run of a colored lithograph. But if it is started right, if the foundation is properly laid, it will gradually take form like a block of marble under the sculptor's chisel.

CHARLES TOWNSEND.

WEEDSPORT, N. Y., Aug. 12, 1893.

REFLECTIONS.

Henri Lynn has been engaged by Hyde and Behman to appear in Comrades.

Eugene Cowles is on the ocean bound for this port.

J. D. Leffingwell will will go in advance of Captain Paul.

Ben Johnson has returned from Long Branch, and is rehearsing with the Alexander Salvini company at the Berkeley Lyceum.

Sam Kingston has been appointed advance agent of the Marie Tempest Opera company in The Algerian.

George B. McClellan will present Fay Templeton in a new opera after she has appeared in a revival of Madame Favart.

Edith Newton, who was especially engaged by David Henderson for the World's Fair production of Ali Baba in Chicago, has resigned, and has been engaged for the prima donna part of the new Nabobs. May Jordan will be the soubrette of the company. Sam Collins and Venie Henshaw will also be in the cast.

Ada Gray proposes to revive East Lynne in New York in September.

Harry Leighton, who originally played the part of Moses in the first production of The Lion's Mouth, has been engaged for that role during the run of that play at the Star Theatre.

Lincoln J. Carter says his new play, The Tornado, is fully started on its career, devastating box-offices everywhere.

The offer of Manager Hennessy of the Bastable Theatre, Syracuse, to give one night's performance for the benefit of the Commercial Traveler's Home Fund, has been received with great appreciation by the officials of that institution.

Fannie McIntyre will appear shortly at Forepaugh's Theatre, Philadelphia, in A Fair Rebel.

The daily papers say that Leo Ditrichstein, formerly a German actor with the Amberg company, made his first appearance in New York last night at the Garden Theatre in The Other Man. Wrong again. Mr. Ditrichstein appeared at the Windsor Theatre last season in Mr. Wilkinson's Widows.

Eugene Oudin, the American baritone, who used to sing leading roles in the McCaull Opera company, and who since then has been singing in London, has returned to New York.

Irene Everett, a member of The Girl I Left Behind Me company, now playing in San Francisco, is a daughter of State Senator Everett, of California. She was formerly a society girl there and is now being entertained by her old friends.

Norah Lamison has signed to play an important part in The Sportsman.

Richard Neville, who has been doing press work for Pain's fireworks at Coney Island this Summer, has been engaged by Henry E. Abbey to go in advance of Jane Hading.

Davy Jones is the title of a farce-comedy upon which Fred. Miller, Jr., author of Ship Ahoy and The Golden Wedding, is now at work.

Charles Barton went to Buffalo on Monday in advance of The Rainmaker of Syria, which will be produced on Sept. 18.

Edward Vroom and wife have been spending several weeks in the Adirondacks.

Florence Hamilton will star this season under the management of George E. Lothrop, opening in Boston on Sept. 11.

Edgar Selden has returned to town after a four weeks' vacation spent at The Glenada, Cold Spring Harbor, Long Island.

Julia Marlowe will open season at the Temple Theatre, Camden, N. J., on Thursday.

The Land of the Midnight Sun will be ready for the road on Sept. 14. Edwin Barlow, the author, is staging the production, and several massive sets are being constructed by John H. Young and his assistants at the Broadway Theatre. Boston, Philadelphia, and a few other cities will be played during the early part of the season, after which the production will be put on at the Fourteenth Street Theatre in this city for a run. A. Y. Pearson is the owner of the enterprise, this being the tenth large organization traveling under his management.

Louise Natali will probably organize an opera company before Christmas.

The rumor that Fanny Batchelder intends to resign from Harrigan's stock company has no foundation in fact.

Fred. Stinson has decided that he will not use any lithographs to advertise Julia Marlowe.

Mary Shaw will be a member of John Drew's company throughout the season.

Elita Proctor Otis came to New York on Thursday from Toresdale, Pa., where she has been visiting Mrs. Berry Baldwin. Miss Otis will play the part of Mrs. Eastlake Chapel in The Crust of Society under the management of John Stetson in the Southern States.

Rose Newham has been specially engaged by the Hanlon Brothers to play Fantasma. Miss Newham had to waive several rootgarden offers to rehearse for the Hanlon company.

Wemyss Henderson has returned from Chicago. He says Ali Baba will be continued at the Grand Opera House until October. The revival of Sinbad has been postponed indefinitely.

John J. Ritchie will be the advance representative of Alabama.

George W. Lederer was in Washington last week with the Thomas Q. Seabrooke Opera company. Mr. Lederer will return to New York to-day to meet his wife, who will then accompany him on the road.

Roberts and Ehert have made several engagements for the Digby Bell Opera company.

It will not be known till after the fate of the new production at Niblo's Garden by the Lilliputians whether Minnie Seligman Cutting will produce her new Russian play at Niblo's or at a Boston theatre.

Robert Grau has been discharged from the Empire Institute.

The tour of the Robin Hood company will begin in Albany on Sept. 15. Kirk LaShelle will go in advance.

Sidney Booth may go abroad this winter.

Mose H. Burgunder, manager of the theatres at Wilkesbarre and Scranton, and Rosette Frank, of Scranton, will be married on Oct. 19.

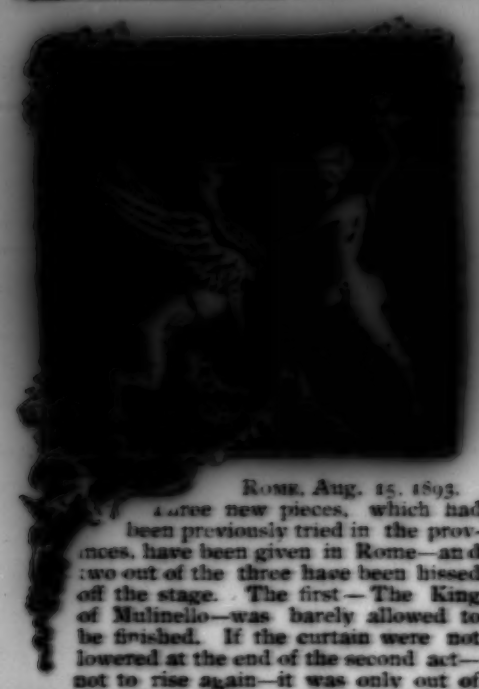
W. S. Reeves, manager of Hands Across the Sea, has engaged Simms' Columbia Cadets, twelve colored boys from the Bahamas. The Cadets filled an engagement of eight weeks at the World's Fair. They will open in Hands Across the Sea at Grand Rapids, Mich., on Sept. 11.

Harry W. Emmett has signed a five thousand dollar contract with William A. Brady, James J. Corbett's manager, for a melodrama. He is also to write songs for Helene Mora for five years.

Bessie Lackey will support Marie Jansen in Delmonico's at Six.

Charles Chatterton has gone to San Francisco with the Henry Irving company. Mr. Chatterton returned from Europe last week; he is much improved in health.

Frank Sanger says it would be foolish for T. Henry French to appeal his case to higher courts in the matter of the Little Lord Fauntleroy suit which Mr. French lost and which Mr. Sanger won. The question asked on the rialto is: What could Mr. French want with a Little Lord Fauntleroy suit any way?



ROME, Aug. 15, 1893.

Three new pieces, which had been previously tried in the provinces, have been given in Rome—and two out of the three have been hissed off the stage. The first—The King of Mulinello—was barely allowed to be finished. If the curtain were not lowered at the end of the second act—not to rise again—it was only out of respect for the company, which included a couple of the best artists in Italy. As it was the poor piece battled its way to the end in the midst of a storm of hisses and indignant protestations of the public.

This King of Mulinello is a cunning hypocrite without a single good quality to redeem his villainy. By dint of crimes, indeed, he becomes not only a millionaire, but also absolute master of the little town where he lives. He seduces, ruins, and treads upon a poor young girl—and advises his son to do the same by another girl. His ambition is to become Syndic of the town, in order to ruin the municipality, and add more gold to his money bags. This greed for gold is not even explained, for the fellow is not a miser, delighting in counting his treasures. On the contrary, he throws his money away at times. There is, therefore, no reason for his villainies, hypocrisies, and crimes. He is a villain for the sake of villainy, a hypocrite for the sake of hypocrisy, a criminal for the sake of crime. There is no excuse for him—not even the excuse of a natural vice. He is an impossible and unnatural character—and how such a piece could have been produced is another mystery of incomprehensible bad management.

Ruit Hora, notwithstanding its taking title, is another fiasco. Here, however, there is some kind of plot. Here a banker is on the verge of ruin. He has a wife whom he adores, and who, as his own son tells him, is deceiving him with a canaille. The banker, however, continues to live with his wife as if he knew nothing against her, and the son also meets his mother's lover in a perfectly friendly fashion until the last act, when he kills him. It is said that the play is taken from real life, and the hero is one of the men connected with the present bank scandals in Rome. This did not save the play, however, from its fate. It fell also, never to rise again.

Dora Lex is another pretty title and another fiasco. Here, the amiable hero is a gambler who marries a girl because she is rich. On his wedding day he makes an excuse and runs off to his club, where he loses all the money, which the bride's mother has given for the wedding trip.

In the second act the young wife's mother is dead—and the noble Duke is gambling away his wife's fortune. The Duchess, however, has a comforter in the person of a young and romantic Count. But they remain virtuous and the Duke borrows money of the Count.

In the third act we see the Duke at supper in a restaurant with a company of gay friends, male and female. The Count is also there and tries to take the Duke's lady from him. The Duke and Count quarrel, and a duel is the result.

In the fourth act the Count is killed and the Duke and Duchess are separated. The Count's mother comes to see the Duchess and brings her a letter from her dead son. In this letter the Count tells the Duchess that he sought a duel with the Duke in order to free her from her husband. The two women then have a scene, and the Count's mother asks the Duchess why she rejected her son's love.

"My honor," says the Duchess. Then the mother says: "What was your honor to my son's life!" And thus ends the play. I may also say it was the only speech which brought out real and spontaneous applause from the public—at least from the male portion of the public.

By the side of these three Italian fiaschi, we have had a real and genuine success in the translation of a German farce, Settling Day. Here the author has one object only, to make the public laugh, and does it. Hass is a mild villain, Bruno is a timid love-sick youth, and Schlegel is a fiery, bilious fellow, who flies in a passion at the least provocation, or without one at all. Then there is a banker, a cousin of Schlegel. Schlegel is jealous of the banker's good fortune, and says that he could make a million in a day, if he had only a few thousand francs to begin. The banker says, "I'll open a credit on my bank for you. So, make your fortune. We will settle accounts at the end of the month."

At the end of the month Schlegel is worse off than he was before. He has lost all his own money besides the money advanced by his cousin. His wife, also, seeing that he has more funds than usual, makes debts at her dressmaker's, and milliner's, and poor Schlegel is in despair.

Fortunately, his cousin, the banker, comes to the rescue. He has sold an invention of Schlegel unknown to him, and thus saves him from ruin.

Bernardini's Blind has been played again, and with the same success as at its first performance. But I have already described this to you.

From the provinces good news reaches us respecting Satana, by Caputi.

Mascagni, I am told, has finished his William Radcliff, but he intends to bring it out in Berlin first. Perhaps in honor of Heine. The subject, I fear, is too dark and drear for an Italian audience.

Antonio Ghislanzoni is dead. It was he who wrote the libretti for Aida, Lituani, Salvator Rosa, Caligola, Papa Martin, Francesca da Rimini, Tosca, and I Promessi Spose. He began public life, however, as a singer, then he turned journalist, republican, patriot, novelist, and finally librettist. He left the lyric stage only when he lost his voice. His model as a librettist was Felix Romani. He was of the old school, therefore, and indeed looked with contempt on modern libretti, with their strange vagaries and lack of poetry and poetic feeling. Novelty, only novelty, and nothing but novelty, is the cry to-day. The Italian stage, unfortunately, does not gain by this novelty. Its old plays are decidedly better than its new ones, that is certain. If Goldoni were played more, and modern trash less, managers and public would be the gainers. By the bye, Duse took so well in the Locandiera whilst in London, that Ellen Terry is going to try it soon. Comyns Carr is adapting it for her. It will want a little modernizing for the English stage.

S. P. Q. R.

London News and Comment.

LONDON, Aug. 23, 1893.—This week the number of theatres open has been decreased by three, so that the choice of places of amusement is narrowing down to a fine point, and the public will have to wait till the first half of next month for novelties. Besides the Haymarket and the Gaiety, the Trafalgar Square Theatre has also taken a vacation, Mr. and Mrs. Wyatt announcing that Mam'zelle Nitouche has gone on a short trip and that due notice will be given of her return.

On the last night of A Woman of No Importance at the Haymarket, Mr. Tree came before the curtain to make a little speech at the close of the play. He had come up expressly from the seashore, where he had been spending a brief holiday, and said he wished to thank the public for the favor shown the Haymarket during the season. He expressed the satisfaction it had been to him that A Woman of No Importance had been such an unqualified success, and added some complimentary words for the author, Oscar Wilde. Then he wound up by stating that although he wished to keep the public interest on the *qui vive* as the new play by Mr. Jones with which the Autumn season would begin, he would go so far as to disclose the title of the same, which was The Tempter, and state that the central figure would be a person of no less importance than his Satanic Majesty himself. Of course, conjectures of all kinds are abroad as to the nature of the play, how the subject will be treated, and whether the leading part will be a sort of Mephistopheles, or whether the title will be taken in a metaphorical manner. *Nous verrons.*

The Shattesbury Theatre has witnessed a change of cast in Morocco Bound, if the word *cast* can be used for such a *mélange* of typical songs and dances and variety acts, but it is advertised as a musical comedy, and has therefore every right to a cast in speaking of the persons introduced. So, let us be correct or die. In the cast of Morocco Bound thus, the place of Letty Lind who has become such a favorite with her dances and evolutions, is now filled by Minnie Palmer, of My Sweetheart fame. Of course, Minnie Palmer without any of her very juvenile characteristics would not be Minnie Palmer at all, and *cela va sans dire* that she donned short skirts and a sunbonnet during the course of the evening, and brought in one of her familiar numbers of the style in which she had been seen in London when she appeared in My Sweetheart. Miss Lind's temporary retirement is to get a short rest, but she will return to the Shaftesbury after her holiday.

Sir Augustus Harris has scored a hit at his Palace Theatre with the travesty of Pagliacci, and A Pal o' Archie's amuses the patrons of this resort hugely for the forty minutes of its duration. Ada Blanche is now the Nedda, and Maggie Duggan the Silvio of the travesty, and both are improvements on their predecessors.

The preparations for the drama by Henry Pettitt at Drury Lane are progressing.

A. J. G.

NEWSDEALERS' FESTIVAL.

The New York Newsdealers' and Stationers' Protective Association held its third annual summernight's festival on last Tuesday night at Lion Park, Columbus Avenue and One Hundred and Eighth Streets.

A MIRROR representative was present and found that the occasion was an enjoyable one. All the belles and beaux of the newsdealing fraternity and their friends, as well as the wives and daughters and sons of the married members, were present and joined heartily in the festivities. There were games, swings, shooting gallery, slot machines and dancing pavilion—all centres of attraction and all resources of enjoyment.

The officers of the Association and the committees in charge of the festival were resplendent in badges of gold and silken ribbons. President T. J. McBride was proud of his organization, and said that they were the men who circulated the newspapers. Incidentally he remarked:

"We all like THE MIRROR, because its publisher treats us fairly. There is nothing too good for THE MIRROR as far as we are concerned."

Treasurer J. P. Mack was also floor manager, and bobbing up serenely before the reporter, said: "THE MIRROR is on top. I doubled my sales of this week's issue, and shall increase the number next week." Mr. Mack has one of the most prominent stands in the city.

Other members took occasion to tell the reporter that THE MIRROR was a great favorite with the newsdealers, and called attention to an editorial in the bulletin of the Association, in which THE MIRROR was announced as the leading dramatic journal of the United States.

There are over 250 members in the Association, which is rapidly growing stronger and therefore more beneficial in work among its members. It has the active aid of publishers. Weekly sums of money are paid members who may be taken ill, and assistance is given in the event of death. Although only two and a-half years old the Association has $1,600 in its treasury.

Following is a list of the names of the officers of the Association and the committees who had charge of the pleasant affair at Lion Park:

President, T. J. McBride; Vice-President, A. Michaelman; Recording Secretary, J. L. Jackson; Financial Secretary, W. H. Kiernan; Treasurer, J. P. Mack; Sergeant-at-Arms, J. F. Eck.

Floor Manager, J. P. Mack; Assistant Floor Managers, J. G. Walsh, Alex. Beggs; Floor Committee, P. Dunn, A. Greenfield, I. Gross, D. Brophy, R. J. Young, T. J. Ryan; Reception Committee, J. E. McBride, Chairman; C. Schneider, H. C. Bonnett, G. Pancker, E. J. Nieuwland, N. Frank, P. J. Cadley; Committee of Arrangements, B. Haag, Chairman; J. E. McBride, J. G. Walsh, J. J. Jackson, J. Brennan, J. P. Mack, Alex. Beggs, W. H. McKiernan, P. McDermott, P. Picott.

NOTES OF NEW THEATRES.

A contract has been awarded at Sumter, S. C., for the erection of a new opera house.

Plans have been prepared at Guelph, Ontario, for a $30,000 opera house.

A $20,000 gymnasium for the State Normal School is to be erected at Ypsilanti, Michigan.

A $10,000 opera house is to be erected at Norfolk, Neb., by John Hein.

An opera house is to be erected at Purcell, Indian Territory, by the Knights of Pythias and Odd Fellows.

The Odd Fellows at Tamaqua, Pa., are erecting a building, which will contain a public hall.

A new $30,000 opera house is to be erected at Peterboro, Ontario.

A new opera house is to be erected at Holyoke, Mass. L. B. White is one of the parties interested in the enterprise.

Chester, Pa., is to have a new town hall where theatrical performances will be given.

A $150,000 theatre is to be erected in Los Angeles, Cal. It is to be on the old Spanish Mission style, with garden on main roof.

Architects in Detroit are engaged upon the plans for an addition to be made to the Detroit Art Museum.

J. D. Paulus is preparing plans at St. Louis for an entertainment hall to be erected in that city.

A new opera house is to be erected at Madison, Nebraska.

The Boston Symphony Orchestra is to erect a new music hall in Boston, which will cost $340,000.

A new opera house is to be erected at Faribault, Michigan. W. B. Hawley is one of the interested parties.

A new $25,000 opera house of brick and stone will be erected at Stevens' Point, Wisconsin, by C. F. Andre.

A new town hall is to be erected at Homer, Minn., and provisions will be made for entertainment purposes.

The new opera house at Sumter, S. C., is to be provided with the latest theatrical accessories, and is to cost, when completed, $30,000.

An auditorium and armory building is to be erected at Atlanta, Ga., by the Gate City Guards. It is to cost about $80,000, and the auditorium is to seat 4,000 people.

A town hall that may be used for entertainment purposes is to be erected at Chestertown, Md.

Several lodges in Meridian, Miss., contemplate erecting a $50,000 public hall.

Plans are being prepared for the erection of a gymnasium building at Roanoke, Va.

Plans are being drawn in Chicago for a new theatre, to be erected in Pittsburg, Pa., on Collins Avenue, between Station and Broad Streets, for E. D. Wilt, manager of the Grand Opera House in that city. The cost of the new building is to be about $100,000.

Plans are being drawn for an addition to the Turn Verein's Hall, Twelfth and Wharton Streets, Philadelphia.

A new façade is to be added to the Musical Fund Hall, on Locust Street, Philadelphia. Designs are also being made for additional terra-cotta works to the same building.

A new public hall is to be erected at Brookings, South Dakota, by the Odd Fellows Association.

A two-story brick and terra-cotta theatre will be built at Los Angeles, Cal.

A $12,000 public hall is under contract at Windsor, Ontario.

The Germania Association, of Boston, will build a $10,000 public hall.

A new theatre is being built at Hamilton, Ontario.

At Plymouth, Mass., J. A. Burns is having erected a new opera house, costing $40,000.

A new masonic hall, which will admit of amusement purposes, is to be erected at Allegheny City, Pa.

A new public hall is under contract at Marcus Hook, Pa.

A brick opera house is to be built at Madison, Neb.

One of the largest, if not one of the handsomest, theatres in the world is approaching completion in the capital of the Argentine Republic, and it will include one of the largest electric lighting plants. At present the carcase of the building, including the stone work, timber work, and roofing is completed. "Anales de la Societad Cientifica Argentina" devotes a whole number to a description of this structure, and illustrates the text with twenty excellently executed plans, photographs, drawings, and perspective views of both the exterior and interior. Every part of the theatre is minutely described, and chapters are inserted dealing with all the details of precautions against fire, acoustic properties, lighting, warming, ventilation, water supply, and stage machinery and appliances. In fact, it is not too much to say that a good practical man could build the theatre from the data supplied by the publication referred to; it constitutes a complete specification and set of working drawings. If it were not that the whole subject is more suited to the pages of one of our architectural contemporaries than our own, we should reproduce some of the illustrations and describe the design more fully. As it is, we must restrict ourselves to briefly mentioning some of the principal features of this new place of popular amusement. The greatest length and breadth are respectively 385 feet and 197 feet, giving a total area of 75,845 square feet. Each of the three facades has a different height, which are 76 feet, 122 feet, and 142 feet. Owing to the yielding character of the subsoil, the foundations were sunk to a depth of 25 feet. The whole of the theatre will be lighted by electricity, as well as the external corridors and approaches. Three thousand five hundred incandescent lamps, of 16-candle power each, will be employed in the interior of the building; and twenty are lights, of 1,000-candle power each, for the exterior. There will be three tiers of boxes in the total height of the theatre, which on a pinch will accommodate 4,500 spectators.

SAID TO THE MIRROR.

ROBERT GRAU: "Every one is trying to down me. They want to get Loie Fuller away from me. But they can't do it. She and I have no written contract. I will let no one see her. I suspect everybody."

OSCAR HAMMERSTEIN: "One thing is certain—you can't fool with the public. The treatment A Visit received at the Garden shows that. At my Columbus Theatre in Harlem Lillian Lewis' company attempted to walk through their parts and the audience gave them fits."

HENRY GUY CARLETON: "I have been at work for seven months on a new play. It is to be ready by February. The contract is with Charles Frohman."

FANNIE WARD: "I have just got back from Milford, Pa. I am not going with Adonis, for I won't go on the road. I am taking singing lessons from Capiani. You know I've signed with The Rainmakers of Syria."

CHARLES BARNARD: "I produced my last monologue, New York, at my own house in town. There was room for a broad stage. Several critics were present. Why shouldn't I have a permanent little theatre at home? I will. I shall produce all my monologues in it and invite my friends."

MONSIEUR C. D. MARIUS: "Don't call me a stage-manager. I am a play-producer. In Europe there is a big distinction between those two appellations. A play-producer is the man that directs every detail of the rehearsal of a play. The stage manager is his right hand."

R. A. ROBERTS: "I am looking after the interests of four women stars; most men think they have quite enough to do to manage one woman. Contemplate my task!"

CAMILLE D'ARVILLE: "I am delighted with my part in Venus. I run to and from Manhattan Beach every day to rehearse at Palmer's."

GEORGE FAWCETT: "I feel that I own a valuable property in Clyde Fitch's Père Goriot. It is too short, though. I hope to be able to appear in it again; it was well received at St. Paul. It is the kind of play that would suit an actor like Willard or Mansfield."

HATTIE HARVEY: "I have signed to play in Charlie's Aunt. It will follow Fanny at the Standard. Some people think that because I have appeared in A Hole in the Ground I can't succeed in long sketches. I want to prove to them that success is not measured by the length of a dress."

JANAUSCHEK WRITES A PLAY.

Business in Miss Marbury's office in the Empire Theatre building seems in bright contrast to the bad season certain pessimists are anticipating. Manuscripts of new plays and scores of new comic operas are coming over from London and Paris. Miss Marbury speaks with confidence of two or three American plays now in her possession. Madame Janauschek has entrusted her comedy of At Last to Miss Marbury to place. For some months Madame Janauschek has been at work on this manuscript. It is said to be strong in plot and situations. Another play of great promise is called The Financier. This is a society-comedy and contains, we are assured, one "curtain" as thrilling in its dramatic tension as anything from the pen of either Belasco or De Mille.

Miss Marbury has received the score and book of Jehan de Saintre, by Messrs. Barbier and Erlanger, the opera produced recently at Aix-les Bains where it made a success. Sarcey, Lemaitre and other eminent Paris critics went down to Aix in a special train merely to be present the first night.

TEMPLETON TAKES HALL'S TIME.

George B. McLellan, manager of Pauline Hall and of Fay Templeton, was at the Imperial Hotel last week. He says that after Miss Templeton has appeared in a revival of Madame Favart she will be seen in a new production. Miss Templeton will fill all of the time booked for Miss Hall in the South. Her company will also appear instead of Miss Hall's on tour during the latter half of the season—when Miss Hall is to play an extended engagement at Harrigan's Theatre.

The Honeymooners, the new opera by C. M. S. McLellan and W. W. Furst, will be sung for the first time by the Hall company at Rochester, N. Y., next month. Shortly after that, Miss Hall will return to Boston, where she has been singing all Summer, to give the opera a "run."

Lillian Alvord, the young dancer, now plays the soubrette role in A Busy Day.

THE USHER.

Howard Paul, cosmopolite, arrived in New York on Saturday by the *Paris*. He brought with him a fund of good stories, all the latest London club and green-room gossip, and his usual supply of lively spirits.

Mr. Paul is a wonder. He has found the secret of arresting Time's flight, and each trip to this side proves that he is not a day older.

The present visit will be the longest Mr. Paul has made in a number of years. He will spend several months with us, and of course do the World's Fair thoroughly.

Mr. Paul edits the "American Notes" and "Matters of Interest" in the *Illustrated London News*, and he makes it a point wherever he may be—he is a great traveler—to furnish his copy without interruption. And it is always up to date.

✤

Mr. Robert Buchanan, in one respect, is like the American politician on election night—he claims everything. One is forced to the conclusion that there does not remain a subject, a character, a plot or a piece of dialogue that Mr. Buchanan has not invented or utilized in advance of every other dramatist, and at least half of his time must be spent in writing letters to the newspapers accusing people of having filched his ideas.

This letter-writing habit is essentially English, but Mr. Buchanan has fallen into it naturally, and has combined with it his canny Scotch persistence.

Mr. Buchanan's threat to bring suit against Daniel Frohman, whom he accuses of plagiarizing, with Paul Potter's assistance, the play of Sheridan that was produced last night at the Lyceum by Mr. Sothern, is not regarded very seriously by Mr. Frohman, who knows Mr. Buchanan's weakness. Mr. Frohman's long record as a manager in this city is a sufficient answer to the militant author's charges.

But if Mr. Buchanan continues to accuse people of stealing his thunder it will not be surprising to find managers shunning the manuscripts that Mr. Buchanan submits to them as eagerly as they would shun the cholera.

✤

The traditional notion that actors are bad prophets where new plays are concerned is not borne out in the case of Fanny.

The members of the cast privately predicted failure for Sims and Raleigh's farce, and the management regarded that as a favorable indication. But the actors were right.

Charles Frohman's plans will not be disturbed particularly by Fanny's fate. He has The Amazons in hand, and it promises to give Johnstone Bennett capital opportunities.

✤

The New York Shakespeare Society is building an imperishable monument by its publications.

Not satisfied with its splendid achievement in issuing the Bankside Shakespeare, the Society has begun to reprint in uniform style the archaic texts of the seventeen plays first printed in the Heminges and Condell Folio of 1623. The first of these plays, The Tempest, will leave the press in a few days. But 500 hand-numbered copies will be printed.

To President Appleton Morgan, the ripe scholar and Shakespeare authority, is chiefly due the credit for the Society's valuable publications. He has drawn fully upon his time and his purse in their behalf, and the result is that the New York organization has contributed more to Shakespeare literature than any of its older and larger sister societies in Europe.

✤

A number of letters of inquiry have reached me regarding Hugh Coyle's practical suggestion for a portable and indestructible fire escape.

Many of these correspondents seem to think that Mr. Coyle is the inventor or the seller of the article described, whereas he simply gave his idea to the profession through THE MIRROR that none might be without a safeguard which could be obtained at a trifling outlay and carried without difficulty on the road.

Forty feet of wire rope one half of an inch in diameter, constitutes the fire escape. This rope can be bought at any large general hardware store or at any ship chandlery.

✤

I have not seen it mentioned in print that H. H. Morell, the author of the new melodrama, The Dark Continent, is a son of the late Sir Morell Mackennie, the throat specialist, who achieved a world-wide celebrity in connection with the illness of the late German Emperor. Mr. Morell is also a cousin of Edward Compton, in whose English company he acquired his first experience of the stage.

✤

Again THE MIRROR is obliged to increase the number of its pages to twenty-four, owing to the influx of advertisements. As announced last week, the paper will be enlarged whenever necessary, in order to prevent any curtailment of reading matter.

This issue of THE MIRROR, by the way, contains more than forty-one columns of advertisements—the largest amount ever published by this journal, exclusive of its holiday numbers.

I am glad to say that the growth of THE MIRROR's circulation keeps pace with the growth of its advertising business. For several weeks past the entire edition has been exhausted and the news companies have had to increase their orders over and over again in order to satisfy the demand.

I presume that these facts will be as gratifying to THE MIRROR's friends as they are to its editor and proprietor.

THE ACTORS' FUND PROJECT.

THE MIRROR has nothing but encouragement to chronicle of the plan proposed by Louis Aldrich and adopted by the Trustees of the Actors' Fund for the support of that great charity from a percentage of theatrical benefits.

Among other endorsements comes word that the principal officers and members of the Boston Lodge of Elks have expressed warm favor of the plan. They say that hereafter they will pursue one of two courses: Either pay every actor and performer engaged in their annual benefit entertainment, or if the actors and performers volunteer, the Lodge will send a good cheque to the Board of Trustees of the Actors' Fund, in order that the latter body may waive the Fund's moiety of the Boston Lodge of Elks' benefit profits. The Boston Elks prefer to do this for many reasons not necessary to explain here. It is most gratifying to know that this very prominent Lodge of Elks have decided to do this, as their benefits are the largest and most profitable enjoyed by any society in this country. Their profits generally exceed $5,000 per benefit.

"The Boston Elks," said Mr. Aldrich to a MIRROR representative a few days ago, "have always been ready and willing to do charity and kindness for needy professionals, and their present resolve is highly commendable. It shows, too, the very point I wish to impress upon all actors of the regular as well as of the variety stage. That the percentage plan calls upon them to do nothing more than they are doing now gratuitously each year in the way of work. In fact, it will make even fewer calls upon them to appear. And yet if the pledge is signed and kept by the large majority of profesionals in good faith, as I now feel sure it will be, it will be the means of bringing sufficient revenue to the Actors' Fund for all its needs, and in addition to this it will frequently put money in the actors' pocket for work which he now does gratuitously. It will also do away with charlatan appeals to his generosity, and save managers from imposition and injury of many weeks' business in cities where, as in the past, colossal benefits to the Actors' Fund have to be given. For, mark you, if this plan is successful there will be no further necessity for Actors' Fund benefits.

"To the stars of organizations on the road this plan especially appeals, as they are frequently called upon to give their services—on the theory that they will thereby increase their popularity—when in fact they need everything for themselves, in order that they may pull through. And such actors will certainly be more than gratified to know that if they do appear at a benefit under the new plan a part of the result of their work will go to benefit the charity that cares for all professionals when sick and suffering, without asking how or why they are ill, or what they have done for the Fund, whether it be great or small—the only consideration being that they need aid and that they have made a living in the profession. This is the policy and the performance of the Actors' Fund, and where can be found so broad and generous a charity.

"I wish we could especially appeal to the men and women of the variety stage, for it is to those over-generous professionals to whom appeals are constantly made for their services for this or that object, on Sunday and at almost all times. Somehow these generous performers never can refuse their assistance. Now let them sign our pledge, which will be sent to them on application, or can be obtained at the Fund offices, or may be cut from THE MIRROR.

"It is the intention of the Executive Committee of the Actors' Fund next week—all necessary preliminaries having been completed—to send to every man and woman of the stage, through Lester Gurney, the earnest Secretary of the Fund, two copies of the Benefit Percentage Plan Pledge for their signatures, one copy to be retained by the signer and the other to be at once remailed to the Fund in a stamped and addressed envelope which will be sent with the pledge. This will entail no trouble or expense upon the signer, and I trust that every actor, manager, singer, dancer or artist of any kind will at once sign the pledge and forward it.

These letters, with others, have been received upon the subject:

DENVER, Col., Aug. 16, 1893.

To the Editor of the Dramatic Mirror:

SIR,—In spite of the fact that we are practically out of the world, living as we do in "Berkley," one of the suburbs of Denver, and rehearsing daily besides playing eleven performances a week, we still find time to read THE MIRROR and discuss the matters of interest to the profession.

The subject that has provoked the most discussion and commendation is Mr. Louis Aldrich's proposition in regard to benefits.

We, the undersigned, would like to go on record as heartily endorsing it, and pledging ourselves to do all in our power to help make it a success.

Very respectfully yours,

ADOLPH BERNARD,	JAMES NEILL,
LILLIAN DAILY,	ALFRED HAMPTON,
MARION A. EMLE,	CHARLES E. LOTHIAN,
JENNIE KENDRICK,	HUDSON LISTON,
MILTON LISTON,	WEBB VIVIAN.
HARRY CANE.	

NEW YORK, Aug. 17, 1893.

To the Editor of the Dramatic Mirror:

SIR,—Viewed from all points Mr. Aldrich's plan for maintaining the treasury of the Actors' Fund at a point where expenses can be met without the present steady drain on the principal, appears to me admirable. While many will decline to bind themselves, I believe a sufficient number will cheerfully subscribe to the conditions to make the plan reasonably effective.

Two important factors should not be overlooked, viz.: variety and specialty performers who contribute so largely to all benefits, and more important still, the managers, both local and traveling, when it is considered that no performer under engagement can at any time appear at a benefit save with the consent of his manager, the importance of enlisting the latter is apparent.

Through the country scores of benefits are given each season at matinee performances on off days. For these benefits the local manager usually gives his theatre free, or for a nominal sum to cover expense of light and heat. Therefore he must not be overlooked.

As a trustee of the Fund I shall advocate prompt favorable action on Mr. Aldrich's suggestion, and as a performer and manager I shall bind myself unreservedly to its furtherance.

Very truly yours, MILTON NOBLES.

NEW YORK, Aug. 15, 1893.

To the Editor of the Dramatic Mirror:

SIR,—Regarding Louis Aldrich's superb plan for increasing the funds of the Actors' Fund of America, I desire to say that every reputable member of our profession should co-operate most earnestly in so feasible and just a plan.

Very truly, THOMAS M. HUNTER.

NEW YORK, Aug. 22.

To the Editor of the Dramatic Mirror:

SIR,—Mr. Aldrich's plan to increase the revenue of the Fund should meet with the hearty support of every man and woman having the interest of our great charity at heart.

Sincerely,

ANNIE MORTON.
J. P. WALSH.

Silver King Company.

NEW YORK, Aug. 14, 1893.

To the Editor of the Dramatic Mirror:

SIR,—Permit me to express my hearty endorsement of the method suggested by Mr. Louis Aldrich for the continued revenue of the Actors' Fund, made necessary by the gradual relinquishment of the benefits which heretofore have sufficed to keep the Fund in a flourishing condition. The share in all benefits at which the members of our profession give their services, which will accrue to the Fund, if this proposed measure be adopted ought to place it in the firmest kind of financial condition, and I for one strongly favor it. Sincerely yours,

LAURA ALBERTA.

NEW YORK, Aug. 18, 1893.

To the Editor of the Dramatic Mirror:

SIR,—I have read with much pleasure Mr. Louis Aldrich's views with regard to increasing the revenue of the Actors' Fund. In my humble opinion his suggestions are admirable, and I have no doubt they will meet with general approval.

Yours truly, VERNER CLARGES.

Over 300 actors and actresses have signed the Fund pledge and sent it to Secretary Gurney, notwithstanding the fact that the printed blanks have not been sent out. Thousands of signatures to the pledge are expected as soon as the actors receive the blanks. Many of those already received were clipped from THE MIRROR. The women in particular are responding to the plan promptly.

KOSTER AND BIAL'S NEW HALL.

"Koster and Bial's new music hall on West Thirty-fourth Street has been accepted by the people," said C. B. Cline, the business manager, to a MIRROR reporter. "Since the opening the house has been sold out every night. I have taken note of the people at the box-office; they are the better class that patronized the Twenty-third Street hall and many who evidently have never before entered a vaudeville place. It is amusing to watch the audience. The men are often afraid to light their cigars; they beg pardon, but they are fast becoming at home.

"The audience does not yet understand what the lounging room upstairs is for. They stand about downstairs ten deep at the rear of the orchestra, and the lounge is comparatively deserted. But, as THE MIRROR says, time will tell.

"Over the proscenium boxes we have put in two twenty-five horse-power exhaust fans that carry away 40,000 cubic feet of air a minute.

"I believe that there are many women among the better class of theatregoers that have never seen a vaudeville performance except at night and attended by their husbands. I believe they would like to go with their children to our matinees under the right circumstances; so on Saturday afternoons there will be neither refreshments nor smoking and the 'lounge' will be closed."

LEDERER GETS THE CASINO.

It is virtually settled that George W. Lederer and Thomas Canary will become the lessees and managers of the Casino, following the run of the Rainmaker of Syria, which will begin on Sept. 25. The limit of that run is twenty weeks.

Lederer and Canary will also be the managers of Lillian Russell. Their management at the Casino will open with the production by Miss Russell of a new light opera. They will have control of the Casino for one year with the privilege of renewal for two more.

In April the Thomas Q. Seabrooke Opera company, also under the management of Mr. Lederer, will follow Miss Russell at the Casino. Miss Russell will then tour. The theatre will be closed in Summer, but the rest will be opened as usual.

The representatives of the creditors and the bondholders of the Casino have petitioned the court in favor of the new management.

PROFESSIONAL DOINGS.

Above is a picture of Walter Perkins as Tom McAdow in All the Comforts of Home. In this character Mr. Perkins won great praise wherever he appeared. The picture affords an interesting study in connection with those of other characters in which Mr. Perkins has appeared, recently published in THE MIRROR. The Detroit *Free Press* said of the personation: "The acting that most satisfied last night's audiences was done by Walter Perkins in the Grimesey-like character of Tom McAdow.

A complimentary performance to Frederick Paulding will be given at the Casino, New Rochelle, on Friday evening, under the management of Albert Mellen, when Maida Craigen and Mr. Paulding will appear in an original comedy called A Duel of Hearts, by Mrs. Jean Davenport Lander.

Edwin H. Low brought over the Zeretti Troupe, Jessica, and the Four Vendomes for the James Hyde company on the *Gallia* last Thursday.

Preparations for the tour of Clara Coleman in Nora Machree are completed, and the company will open season on Sept. 15. Manager Henderson is elated over the prospects of his star.

Lydia Yeamans-Titus and her company played in the Grand Opera House, Charleston, S. C., the other night, with no light other than that afforded by a line of candles stretched along the front of the curtain—gas and electricity had failed for the time—but according to the *News and Courier* the performance was one of the most enjoyable ever witnessed in that city.

Open time for October at Memorial Opera House, Mansfield, O.: 2, 3, 7, 17, 21, 30, 31. Address Mgr. Endly.

Katie Emmett in Killarney did a good business and gave excellent satisfaction at H. R. Jacobs' Theatre in Cleveland, last week. Manager Harry Williams has given to the support of his star the best company with which she has appeared, and his prospects for the season are deservedly bright. John Maguire will join the company in Denver. On Tuesday night the Washington Commandery, Knights of St. John, one of the leading Catholic organizations of Cleveland, attended Miss Emmett's performance in a body, and at the end of the first act a committee from the order presented Miss Emmett with a large floral harp composed of roses and lilies interwoven with shamrocks.

☞ If you wish to purchase play books, theatrical photographs or popular songs, read the announcement of THE MIRROR's Supply Department in the advertising columns of this issue.

J. Wesley Rosenquest, John Albaugh, John T. Ford and Evert Jansen Wendell are the latest subscribers to Colonel T. Allston Brown's forthcoming "History of the New York Theatres."

It has been erroneously announced that Lavinia Shannon was the leading lady of the Power of the Press company that opened in Brooklyn last Saturday night. Adelaide Cushman plays the leading role, that of Annie Carson, while Miss Shannon appears as Julie Seymour.

Cloy Bouton, a pretty girl from San Francisco, goes with Sanger and Bothner's Voodoo company for leading soprano work.

Mabel Bouton has made a hit as Mona in Byron's Dark Continent.

Valerie Bergere has closed season with Maude Granger, and has not yet engaged for the season. Miss Bergere, after experience at the Thalia Theatre, where she played boys' parts, abandoned the stage for several seasons, and last season made her debut with Miss Granger on the English stage, playing leads and ingenues.

Elsie Adair will go to Philadelphia for one week to Gilmore's Auditorium, that manager carrying her calcium and stereopticon men. Moving a serpentine dancer these days is not unlike transporting a company.

A. H. Hart, of the Empire Theatre, Chicago, telegraphed to THE MIRROR on Monday that Doc Freeman broke the record of that house on Sunday night in A Railroad Ticket. Standing room sold at a premium, and the company and play scored hits.

Garden.—The Other Man.

Farce in three acts, adapted by Fred. Horner from the French of Faydeau. Produced Sept. 4.

St. Fontaine	Joseph Holland
Champignol	Thomas Burns
Captain Camerette	Herbert Standing
Camel	Harry Brown
Singleton	Charles S. Abbe
Arthur	William Lewers
Colonel Pollette	T. C. Valentine
Lieutenant Marbey	Joseph Adelman
Sergeant	R. G. Thomas
Corporal	Joseph Humphreys
Barber	Toney Eddinger
Moville	Guy Nichols
Georges	Thomas Fitzclark
Samson	Raymond Hamilton
Valence	Leo Dietrichstein
Joseph	Benj. Butler Davenport
Jerome	Charles Dayton
Agnes	Henrietta Crossman
Louise	Margaret Robinson
Adrienne	Beverley Sitgreaves
Charlotte	Margaret Craven

A young man gives the girl he loves, who has married another man, a private picnic. During the picnic he runs across rural relatives of the wife and passes himself off as her husband. During a farewell call upon his old love, the relatives appear upon the scene and treat him as the husband; he and the wife are still further compromised, until finally he is carried off to serve the husband's term in the French militia. Meanwhile the husband has also been forced to serve his time in camp. The two men, who are supposed to have one identity, run through numerous scenes of mistaken identity. At last the wife explains to her husband, and together they thereupon conspire against the unfortunate lover, who is made out to be the husband in spite of himself—that is, in the eyes of the military.

That is the plot of the farce acted on Monday at the Garden under the title of The Other Man. It is an adaptation made by Fred. Horner of a French piece by Faydeau, acted last season at the Palais Royal in Paris, under the title of Champignol In Spite of Himself.

The original version is replete with spice. A translation would never in the world be accepted in this country. So Mr. Horner extracted the spice and glossed the episodes with inoffensive suggestiveness. The result is that the characters seem distraught by proceedings that, according to Horner, are not worth being distraught about. Granting that a picnic should have a penalty, however, it may be said that the complications are evolved skillfuly and they are often laughter provoking.

A scene in which the impostor attempts to sketch a portrait of his captain in order to live up to the character of the husband, who is an artist, and the satire on the French military customs were especially diverting.

The Other Man belongs unmistakably to the category of Mr. Wilkinson's Widows, Jane, The Junior Partner, Settled Out of Court, and The Sportsman. It is worth asking whether or not the remarkable sameness of method of construction and of characterization that exists between these emaculated adaptations of Vaudeville and Nouveautes successes, is not palling upon the public. It may be said, however, that The Other Man is better than the average of its kind. It is not a stupendous success, but it passes muster.

Henrietta Crossman succeeds the late Georgie Drew-Barrymore as leading lady of the company. As a farceur Mrs. Barrymore was unique. Miss Crossman is not unique, but she acts with much vim and she enters ingenuously into the spirit of the character of the coquettish and petulent wife.

Joseph Holland gives to the part of the lover the same peculiarities of gesture and speech that have made him comical in various so-called farce comedies in which Charles Frohman's comedians have appeared.

As the bewildered husband, Thomas Burns, is unctuous and artistic. Harry Brown, Charles S. Abbe, Leo Dietrichstein, T. C. Valentine, Benjamin Butler Davenport and Beverley Sitgreaves played capitally.

Herbert Standing, the imported English actor, appears as a French captain. He has a fine presence and would be interesting were it not that his articulation, on Monday at any rate, was not clear

Fifth Avenue.—In Mizzoura.

A drama of character in four acts, by Augustus Thomas. Produced Sept. 4.

Jim Radburn	Nat C. Goodwin
Robert Travers	Emmett Corrigan
Jo Vernon	Burr McIntosh
Colonel Bollinger	William G. Beach
Bill Barber	Robert G. Wilson
Sam Fowler	Arthur Hoops
Dave	Louis Payne
Baron	J. W. McAndrews
Kelly	Louis Barrett
Cal	Charles Miller
Mrs. Jo Vernon	Jean Clara Walters
'Lizbeth Vernon	Minnie Dupree
Emily Radburn	Mae E. Wood
Kate Vernon	Mabel Amber

When Nat Goodwin was called before the curtain on Monday evening at the Fifth Avenue Theatre after the second act of In Mizzoura he said that in his opinion there was but a boundary of tissue paper between laughter and tears, and if his audiences would encourage him he would try to break through that tissue boundary and devote himself to serious work. It is surmised he is now reaching for the mantle of Joseph Jefferson. He could not hitch his histrionic wagon to a more luminous dramatic star.

No one who had ever seen Nat Goodwin in his former antics of the burlesque order could help but notice on Monday night that he was applying a curb of strong restraint on his comic propensity for fear that the audience might not take his character work seriously. His delineation of Jim Radburn, the whole-souled and popular sheriff of Pike County, was not exactly to the manner born, but had many excellent points. Mr. Goodwin, however, lacks intensity in dramatic situations.

The theme of In Mizzoura deals with the love of Jim Radburn for Kate Radburn, a girl who is indebted to him for a college education. Kate loves a handsome chap who turns out to be an express robber, and the girl's affections subsequently revert to the sheriff. Incidentally there are two other amatory couples with matrimonial prospects.

Burr McIntosh made a hit as Jo Vernon, the muscular and outspoken wheelwright of the village, and Mrs. Jean Clara Walters did some excellent character work as Mrs. Jo Vernon. Mabel Amber, who replaced Belle Archer in the part of Kate Vernon, was lacking in animation, but on the whole made a favorable impression. Minnie Dupree was capital as 'Lizbeth Vernon, Kate's slovenly and uneducated sister. A word of praise is also due to Louis Payne as Dave, William G. Beach as Col. Bollinger and Mae E. Wood as Emily Radburn.

The dialogue of In Mizzoura is very bright, and the play, although somewhat lacking in action, is likely to draw good audiences for some time to come.

Standard.—Fanny.

A new and original farcical play in three acts by George R. Sims and Cecil Raleigh. Produced Sept. 4.

Captain Benjamin Manton	W. J. Ferguson
Professor Bixley	George Alison
Lord Marmaduke Dartleigh	Seymour Hess
Mr. Reginald Bangham	Frank Burbeck
Thomas Tapping	Frederick Strong
Joseph Barnes	Robert Cotton
Kellerway	William Henderson
Saunders	Max Figman
Paquita Manton	Lizette Le Baron
Grace Dormer	Elaine Edison
Florence Barnes	Johnstone Bennett

Terms are variable when applied to different things, although phraseologically identical. When a garment is "made to order" its prospective wearer expects that his physical idiosyncrasies will be fitted, and that the garment-maker will furnish in fabric and its adjustments just what he himself may physically lack. But it is quite different with plays. The "made-to-order" kind are usually misfits, from almost all points of view—and especially from the artistic.

Fanny was "made to order," the figure in view being that of Johnstone Bennett. Miss Bennett is a young woman of stage instinct and definite ability who ought under wise management—or under an independent self-assertion—to accomplish definite and amusing things without the aid of the theatrical journeyman. She will never do more than inspire reminiscence of her original noteworthy work in such a play as Fanny.

Stupidity, vulgarity and strained purpose on cheap and flimsy lines characterize Fanny. Its "complications" are those of verbiage only, and its action is on the level of that usually employed in pieces written to exploit some minor comedian of the variety stage.

We are not so prone to wonder at the misdirection of the job writers who framed the piece as we are to marvel at the managerial judgment that would seriously stage it.

The sole relief afforded in witnessing Fanny is the work of Mr. Ferguson, who refines the role of an Irish gentleman to the delight of lovers of stage art. Easy, unctuous and spontaneous, the character in his hands is a redeeming feature. But it does not work redemption, because of the utter badness of the rest of it.

All the other actors labored heroically, but their work was too apparently hopeless. Mr. Alison rattled off his lines mechanically; Robert Cotton did all he could as an impossible scamp; Lizette Le Baron admirably looked the jealous wife of the Irishman, but lapsed in her Anglicized French; Elaine Edison was pretty and effective as a widow matrimonially inclined; Max Figman was a painfully zealous "hobby," and the others did what they could. Of course, as suggested, Miss Bennett was excellent, though her opportunity was meagre. Mr. Strong, as the landlord of a Coventry hotel, distinguished himself in attire by wearing a velveteen jacket with creased trousers.

The merchant who doubts his goods sometimes invokes the chromo as an incentive to buyers. That there was managerial doubt as to Fanny is shown by the addition to the show of Loie Fuller's serpentinous and chromatic manipulation of draperies. But a congress of women devoted to this aberration of the terpsichorean art would not serve to make Fanny endurable.

Bijou.—The City Directory.

A new version of Paul M. Potter's absurd farce, The City Directory, rehashed and dished out by Louis Harrison, was the opening attraction at the Bijou last Saturday night, attracting a fairly large audience. This version is quite as funny as the original, succeeding in the purpose for which it was constructed.

The bright particular star of the congregation of comedians aiding and abetting in the production of the same is Mathilde Cottrelly, whose rendition of her own version of Schiller's "The Glove" merited the plaudits of approbation accorded her.

Of the male members of the cast, William B. Wood, as Friday, was very funny. Willis P. Sweatnam as a theatrical promoter, Delsarte Bacon Smith, did fairly well. James Thornton's impersonation of a dramatic author was very clever, his songs winning abundant applause. William F. Mack did a tough pugilist to perfection, while William Cameron was a very agile actor. Amelia Glover was generously received.

Jacobs'.—The Fat Men's Club.

The Fat Men's Club, thoroughly revised, predominating with clever specialties, and better than ever, attracted a large audience at Jacobs' Theatre on Monday night. The play itself has very little merit, but the company is exceptionally good.

Billy Rice as Prof. Baton, the fat man, who goes through all sorts of sprouts to have his opera produced, was very funny, keeping the audience in constant roars of laughter. Harry Starr as Barnaby Peters was equally successful in keeping up the fun. Ada Melrose's dancing was a delight to those present. The specialties of May Duryea, Julia Semon, Laura Bennett, and Will E. Nankeville were well rendered.

Imperial Music Hall.—Vaudeville.

Marie Collins is increasing her popularity nightly at the Imperial Music Hall, and will soon be as widely known as her sister. This is not to be wondered at as her singing and dancing are of a high order. Among others who furnish clever and amusing features, are Charles Compton, Kitty Clayton, Les Freres Tocchi, dainty Cissy Lind, the Avolos, Sam Collins and Vin Henshaw, and Mlle. Delmore, whose serpentine dancing is in the very front rank.

Grand Opera House.—The White Squadron.

At the Grand Opera House on Monday night A. V. Pearson's spectacular play, The White Squadron, was presented to a very crowded house. The piece has been improved by cutting to less cumbrous proportions. Its patriotic sentiments were received with noisy demonstrations and the principal actors heartily applauded.

Tony Pastor's.—Variety.

Tony Pastor's bill this week presents strong attractions. The company includes George P. Murphy, Kitty Kursale, Nellie L'Estange, Mlle. Bertoldi, Kelly and Ashby, Dore Edwards, Edward Leslie, Gus Meehan, Annie Raymond, Josie Gregory, Allen and West, Layman, and other clever specialists.

People's.—Eight Bells.

The Brothers Byrne are pleasing good audiences at the People's this week in Eight Bells, upon which they have spent much money in a mechanical and scenic way. It is one of the best entertainments of its kind.

At Other Houses.

The season of the Harlem Opera House opened on Monday with a special matinee of Mavourneen, with Chauncey Olcott as the star.

The simple love story developed in Liberty Hall at the Empire pleases the young, who liberally patronize the play.

A Saturday matinee only is given at the Manhattan, the new Koster & Bial's, which has already won public favor.

Dan's Tribulations promises to be the most popular of the Harrigan revivals, which is saying much.

L'Enfant Prodigue continues at Daly's, to the delight of excellent audiences.

Lottie Collins remains at the Star as the chief feature of the specialty company at that house.

The original cast is still seen in The Prodigal Daughter at the American.

That strong play of contemporary life in the South, The New South, has taken firm hold on the Madison Square public.

E. D. Price, press agent of 1492, says that although the rice crop in Georgia for 1893 is unpromising, there is assurance of an enormous yield from the Rice crop of 1492 at Palmer's.

Panjandrum was enlivened last night for the first time by the chromatic effects of Loie Fuller.

To-night (Tuesday) Paul M. Potter's new comedy, Sheridan, or the Maid of Bath, will be acted at the Lyceum Theatre for the first time. E. H. Sothern, Grace Kimball, Morton Selten, C. P. Flocton, Rowland Buckstone, Kate Pattison-Selten and Fanny Addison-Pitt will be in the cast.

Glen-da-Lough continues at the Fourteenth Street this week.

THE BROOKLYN THEATRES.

Park.—Prince Pro Tem.

Burlesque in two acts. Libretto by R. A. Barnett. Music by L. S. Thompson.

T. Tomkins	Fred. Lennox
Prince De Worrates	George A. Schiller
Justice of Pogia	Harry Edwerly
Law of Pogia	Sydney Grant
Duke George	Lucy Guenier
Duke Arthur	Florence Farrington
The Royal Page	Fanny Lyons
Princess Lucie	Kenyon Bishop
Gwendolyn	Florrie West
Duchess Maria	Marie Hilton
Duchess Agnes	Bessie Knox
Wild Rosy of Yucatan	Josie Sadler

To sit through a performance of Prince Pro Tem, the result of the combined efforts of the author of 1492 and the composer of The Sphinx, is like turning to the files of back numbers—way back—of *Judge Puck*, and *Life*. Even Joe Miller's jest Book is drawn upon in Prince Pro Tem.

The piece begins like a singing society. Then it becomes a variety performance, a minstrel show and an incoherent burlesque of Camille, The Marriage of Olympe, The Girl I Left Behind Me, and Aristocracy. Finally, according to the programme, it is night. There was gloom, by the way, on both sides of the footlights.

It is possible that Mr. Barnett knew what he was about when he turned his scrap book into Prince Pro Tem. If the piece is to have any popularity, however, he must set about at once to make his purpose clear to others. Without delay he should have it E. E. Riced.

The music is jingly and the finale is charming.

The clever people in the cast are Florrie West, Fred Lennox and Josie Sadler. Miss West is one of our prettiest soubrettes. Her singing and dancing are highly enjoyable.

Amphion.—Power of the Press.

This theatre opened its doors Saturday night for the season. The Power of the Press was the drama produced, and between th good acting and the viewing of the numerous changes made in this house during the Summer a large number of theatre-goers were kept amused and interested. Lillian Lewis, in repertoire, next week.

Novelty.—Master and Man.

Master and Man made its appearance Monday night at the Novelty. A crowded house cheered the first performance of the play, and those present were pleased with the novel scenic effects, as a whole, and the clever acting of Frank Karrington. The Fire Patrol next week.

Empire.—Mr. Barnes of New York.

A large audience greeted the production of Gunter's familiar piece, Mr. Barnes of New York, at the Empire Monday night. The play was well performed by the several characters, and Phosa McAllister played the role of Marina to perfection. This play will continue for the balance of the week. Next attraction, Hallen and Hart.

Columbia.—The Lost Paradise.

The Lost Paradise was the opening attraction on Saturday evening and was greeted by a good house. The company includes Mabel Bert, Kate Denin Wilson, Forrest Robinson. At the special Labor Day matinee Loie Fuller appeared in her dances. Marie Wainwright, in repertoire, is next week's attraction.

Grand Opera House.—The Prodigal Father.

The Prodigal Father, with Marguerite Cline as an added attraction, pleased the Opera House patrons on Monday. Harry Holts, George C. Bonface, Jr., Walter Thomas, George Gaston, Frank Caldwell, Cecile Kingstone and Marion Keith assume prominent roles. The Byrne Brothers in Eight Bells, next week.

Holmes' Star.—The District Fair.

A. V. Pearson's latest production, the District Fair, with its realistic horse racing scenes, was the magnet on Monday afternoon's special matinee. Next week, The Fat Men's Club.

People's.—Later On.

This house opened last Saturday night with an overflowing audience, the attraction being Later On. The managers, Howard and Sloane, have thoroughly redecorated and refurnished the house, and it presents a very neat appearance. It is in the Bowery of Brooklyn.

MARIE PRESCOTT'S DEATH.

Marie Prescott died on Monday night of last week at the Hospital of the Good Samaritan in Forty-third Street, near Broadway, from the effects of an operation for tumor of the stomach performed that day. Miss Prescott had come to New York on Thursday to undergo the operation, the success of which only promised to save her life, as attention to her ailment had been too long delayed. Her husband, R. D. MacLean, whose family name is Shepherd, and who had starred jointly with her for several seasons, was with her at the time of death. Mr. MacLean took the body to Shepherdstown, West Virginia, for interment. Miss Prescott was born near Paris, Ky., in 1853. Her ancestors were among the pioneers of that State. In June, 1869, she married Edward James Burke at Carrolton, Ky., and by him had two sons, but her married life was unhappy and when she was about twenty years old she separated from Mr. Burke. After acting as a governess in a prominent Southern family for a year, Miss Prescott decided to go on the stage. She made her debut at the Grand Opera House, Cincinnati, in 1876, appearing as Lady Macbeth to the Macbeth of Frank Roche. During this engagement she also played Lady Teazle, Lady Gay Spanker and Meg Merrilies. Miss Prescott then went to Brooklyn, where she appeared for a season. The next season she played at the Grand Opera House in New York with John McCullough, and later she went to the California Theatre in Maggie Mitchell's company. Returning to the East, she took the position of leading lady in Booth's Theatre. Subsequently she played in support of Salvini, on off nights in Rose Michel. In 1883 Miss Prescott produced Oscar Wilde's Vera, the Nihilist, at the Union Square Theatre, and this proving a failure she starred in Belmont's Bride. She then played an engagement in A Moral Crime under the management of J. M. Hill, and later appeared under her own management in Ceska. In June, 1884, Miss Prescott married William Perzel, of New York. About six years ago she began a starring tour with Mr. McLean as her leading man, appearing in The Gladiator, Cleopatra, She, and other like plays. On May 29, 1891, she was granted a divorce from Mr Perzel, and in June, 1892, she married Mr. MacLean. At the close of last season they retired from the stage and took up residence on Mr. MacLean's stock farm at Shepherdstown. Miss Prescott was a writer as well as an actress, and last season produced in the West a play from her pen entitled L'Absintheur.

ZEB'S SUCCESS.

With five banks closed, the L. and N. R. R. strike, that has thrown 1,400 men out of employment, and the general financial stringency, Zeb has just added another big week's business to its record at Louisville. The comedy has made a decided hit in every city so far visited this season. Manager Harry Hardy is more than pleased with Zeb's success. He has an excellent company.

By the World Forgotten, Havlin's Theatre, Cincinnati, O., Aug. 27, week. Hagan Opera House, St. Louis, Mo., Sept. 3, week.

DEFERRED ONE DAY.

In accordance with the announcement to that effect made last week, THE MIRROR *is published on Wednesday instead of on Tuesday, this week, on account of the occurrence of Labor Day on Monday.*

BURR CARUTH.

The above is almost a "speaking likeness" of Burr Caruth, who last season played the heroic juvenile part in After Dark with great success. Before that he was with Madame Rhea, playing a variety of roles in her repertoire. Mr Caruth was particularly happy in an heroic part in Catherine Howard. Previously he had been with Lewis Morrison in Faust, Held by the Enemy, and with numerous other companies, in all of which he did some excellent work. Mr. Caruth is a cousin of the well-known congressman, Asher G. Caruth, of Kentucky, who recently made so strong an argument in favor of the repeal of the Sherman law; also of the Hon. G. W. Caruth, of Arkansas, whom President Cleveland has appointed Minister to Portugal.

HOUSE WITH GREEN BLINDS.

Scott Marble's latest play, House with Green Blinds, opened a two weeks' engagement, as well as the regular season of the Walnut Street Theatre, Philadelphia, last Saturday night to a very large audience. The plot is absorbing. Incidental to the play there are a number of thrilling scenes and situations. The cast is one of remarkable strength and ability. The Lago of P. Aug. Anderson being a masterpiece of character work. Frank E. Aiken plays a dual role in a masterly manner. The comedy roles are well acted by Sol Aiken, Edward Ames and Scott Marble, who himself played the part of a negro servant. The ladies in the cast, Frances Olney and Eileen Moretta, sustained their parts gracefully and with much force, while Julia Dean played a character part excellently. The play abounds in new ideas; it has a plot easily followed, and additional strength is lent to the production by the very fine scenery employed. The Philadelphia press were unanimous in pronouncing it a great success.

WANG IN JERSEY CITY.

The third season of Wang opened at the New Academy of Music, Jersey City, on Monday. Two packed houses greeted the production. The opera was put on complete in every detail, with new and gorgeous scenery, magnificent wardrobe, and handsome effects. Of the cast it may be said that it was not only acceptable but admirable. Mr. Stevens as Wang, Joseph S. Greenfelder, John A. Parkes, Frank Casey and Connie Mauvel were entirely at ease in the principal roles. Of the ladies, Virginia Earl made a capital Mataya. The Misses Lynton, Drake and De Kalbe were satisfactory. The chorus was large, strong, well drilled, and effective. All in all, it was a highly creditable performance. Wang has lost none of its popularity, and will undoubtedly do a large business this season.

BLUE GRASS A GO.

The production of Blue Grass in Philadelphia last week was highly successful, and Manager George Farren is elated with the prospects of the production, which is in Buffalo this week. Blue Grass is a romantic drama, with a delightful love interest and an abundance of comedy. The scenery is beautiful, and the cast is strong. The company includes Maud Edna Hall, Wright Huntington, Florida Kingsley, Adelaide Thornton, Albert Roberts and other experienced and talented actors. The leading Philadelphia papers praised the production unstintedly.

NOT A SERIOUS ACCIDENT.

The accident A. M. Palmer sustained the other day at the railway station in Stamford was not so serious as the daily papers made it appear. His right leg was cut in two places, and the wounds were quite painful for a couple of days, but they are healing rapidly and do not trouble Mr. Palmer much now.

THE LAUGHING GIRL.

Clara Lipman and Louis Mann will tour in the play called The Laughing Girl (formerly entitled Faint Heart), from the pen of Mrs. D. F. Verdenal, under direction of Joel Marks, who has engaged an excellent company. A preliminary season will open at New Rochelle on Sept. 30, and the regular season at Detroit on Oct. 5. The company will make a quick trip to the coast, playing in San Francisco two weeks, and returning will play Denver and Chicago previous to an intended run in New York.

THE LEAGUE AND ITS CRITICS.

The Professional Woman's League is composed of earnest, industrious and well-meaning women. Their object is to do what lies in their power to help one another—professionally and socially. In the brief period of its existence the League has already accomplished enough to demonstrate its utility and to establish the excellence of its motives.

All new organizations are apt to make some mistakes while they are feeling their way. The League is probably not an exception to the rule, but up to the present time THE MIRROR has found that its course has been intelligently and wisely directed.

The criticisms that the League has received recently from the daily newspapers were based on silly misconceptions.

A careful investigation reveals that the resignation about which there has been so much idle talk was formally tendered and formally accepted. The action of the League to the many persons familiar with the real circumstances of the case is known to have been eminently proper, and there is not a particle of doubt that future events will prove this to the satisfaction of the League's thoughtless critics.

MIRROR CALLERS.

Among those that called at THE MIRROR office during the past week were: Mlle. Rhea, W. S. Hart, Louise Thorndyke Boucicault, Howard Paul, May Robson, Lilian Walker, Eugene Wiley Presbrey, Gerald Gerome, Howard Taylor, Adelaide Russell, George J. Clifton, E. B. Adams, Anna Belmont, Howard Gould, Clara Beaumont, Josh Ogden, Sidney Reeves, H. Brooks Hooper, Sedley Brown, Martha Rudesill, Madeline Bouton, Robert Kane, Homer Granville, Coyt Kyle, Charles Van Dyne, Irene Leslie, Alice Johnson, James J. Brady, Mary Penfield, A. S. Lipman, Cute Macdonnell, W. M. Wilkison, Robert Hilliard, Andrew Robeson, Clara Thropp, Leonore Snyder, George W. Neville, J. D. Murphree, C. W. F. MacCollin, W. B. Royston, Sidney de Grey, Gilbert Clayton, Hallen Mostyn, W. F. Allen, A. E. Moore, L. Maurice, Sylvia Denton, George F. Farren, Theodore Babcock, Mabel Bert, Kathryn Dana, Alice Butler, F. M. Harris, Anita Vernon, Barry Jonnstone, Percy Loraine, Charles B. Cochrane, Harry Randolph, Raymond Hamilton, Sallie Johnson, Caroline Hamilton, George W. Sammis, Helene Lowell, Ben Hendricks, E. N. Black, W. F. Conner, Alice E. Ives, Agnes Lane, Gus P. Thomas, Adelaide Cushman, Roselle Knott, Stella Madison, Mrs. Fred. Marsden, Arthur Forrest, Cora Bolton and Dorothy Morton.

A COMPLICATED CASE.

There is much speculation as to the outcome of the controversy over the lesseeship of the Bijou Theatre, now nearing completion in Brooklyn. On June 5, 1893, articles of agreement were entered into between H. R. Jacobs and H. C. Kennedy, party of the first part, and Walter Sanford, party of the second part, whereby Sanford was to purchase Kennedy's interest in the theatre, one-fourth of the purchase money in the lease being paid by Mr. Sanford on signing the agreement.

The other three-fourths of the money was to be paid upon Mr. Jacobs' arrival in New York on June 20. Mr. Sanford was on hand promptly and tendered the remaining three-fourths of the purchase money, which was refused by Mr. Kennedy. Since then Mr. Jacobs has disposed of his interest to Gulick and Company of Pittsburg. It therefore appears that legal complications will ensue.

HE WILL MANAGE CARRIE TURNER.

A month ago THE MIRROR announced exclusively that Carrie Turner would star this season. The statement was denied then, but it was correct. Miss Turner has signed a contract with Harry Saint Maur, the English actor and manager, by which she will star under his direction for five years. She will have a repertoire of five plays, including Le Demi-Monde. Mrs. Pacheco, author of Incog, is at work on a play for her. Mr. Saint Maur says that in due time he will star Miss Turner in England and Australia.

FANNY TO BE WITHDRAWN.

"Fanny is a failure," said Charles Frohman to a MIRROR reporter on Tuesday. "I will withdraw it to-morrow from the stage of the Standard, and Johnstone Bennett will revive Jane on Thursday night. That demonstrates, does it not, that I won't force a run? I was bound by my contract with Sims and Raleigh, the authors of the piece, to give it a metropolitan performance."

CUES.

S. Goodfriend, last Winter press agent for Charles Frohman, will go in advance of the Fay Templeton Opera company.

Lottie Walters has been specially engaged this season to play Sparkles in The Midnight Alarm.

Manager Lothrop, of the Grand Opera House, Pawtucket, R. I., donated twenty-eight seats for a performance of Michael Strogoff last week Monday night for the benefit of a local poor children's excursion fund, and the seats fetched $104 at auction.

Oscar Hammerstein's ballet, A Trip to Chicago, is in rehearsal at Koster and Bial's.

John J. Lindley telegraphed to THE MIRROR from Lowell, Mass., on Sunday, that Sanger and Bothner's The Voodoo opened on Saturday night to the capacity of the Opera House; that the performance made a hit, and Thomas A. Murray, Ada Bothner, T. J. Grady and A. Strong were all well received.

By the World Forgotten, Havlin's Theatre, Cincinnati, O., Aug. 27, week. Hagan Opera House, St. Louis, Mo., Sept. 3, week.

Ettie Henderson, manager of the Academy of Music, Jersey City, writes to THE MIRROR: "In view of the generally accepted theory of a bad season, I think it well to send you an encouraging report. I have never had a more enthusiastic opening than that of Thursday evening, and the houses have been full at every performance."

Edna Lescaut, the eccentric singer, will arrive from Paris on Sept. 11 to appear at Koster and Bial's Music Hall on West Thirty-fourth Street.

On Thursday Stanislaus Stange, the actor and playwright, was married at Long Branch to Mary Alaska Fogarty. They have gone to Chicago.

Aubrey Boucicault has signed with Richard Mansfield.

Edith Lammert's performance of Juliet in Lawrence Hanley's company in Boston last week was enthusiastically praised.

Loie Fuller performed five times on Monday—at the matinees of the Columbia Theatre, Brooklyn, and the Broadway in this city, and in the evening at those theatres and the Standard.

G. Herbert Leonard has received news from England of the death of his mother, who for seventeen years had been a helpless invalid. Mr. Leonard has but just returned from that country.

The Mapola-Mason company dedicated the new Macauley Theatre in Louisville on Monday night, appearing in Friend Fritz.

Grace Tabor, the Stalacta in The Black Crook at the Academy, was taken ill at the Monday matinee and removed to her apartments in the Hotel Marlborough. Her place was taken by Louise Freeman.

La Sirene, one of the French Quadrille dancers in The Black Crook, injured herself while dancing recently at Chicago, and it is said that she will not appear again in some time.

Louis Aldrich has begun his season in The Senator under most flattering conditions. Hattie Russell, a sister of Ada Rehan, plays the leading female role of Mrs. Hilary.

Ed. W. Dunn, in advance of Frank Daniels' Little Puck, was married in Grace Church, Toronto, on Monday, to Adele Farrington, one of the principals of the company. James E. Moore, in telegraphing the fact to THE MIRROR, says the marriage created a sensation, as the pair had never met prior to the opening in Buffalo last week Monday night.

Joseph Jefferson's season under the management of Charles B. and T. Jefferson will open at the Walnut Street Theatre, Philadelphia, on Oct. 23.

NOTES AND QUERIES.

We have agreed to leave it to THE MIRROR, so if you will kindly decide the question we shall be obliged. A bets that in the following line,

"I hold the world but as the world, Gratiano,"

as is the strongly emphatic word, and B bets that *as* is not at all emphatic and that the emphasis, if the line is properly read, falls on the word *world* at the end of the line. Who wins?—A AND B.

B wins. A accepts the reading commonly heard, which is incorrect.

I should like very much to have THE MIRROR's opinion as to who, at the present time, is considered the greatest living actor. Also whether the late Mr. Booth was at any time considered the greatest living actor. An early answer will greatly oblige A SUBSCRIBER, Hartford.

Opinions differ very greatly as to who, at present is the greatest living actor. The Germans, some of them, at the least, would tell you that their Sonnenthal is the man; there are Englishmen who would point to their Irving as being the man; there are Italians who would insist that the greatest living actor is Salvini, others that would give the first place among living actors to Rossi. Here in America, so far as we can judge, the opinion very generally prevails that Salvini is the greatest of living actors, though, for our part, we are inclined to the opinion that the first place rightfully belongs to Rossi, who, if we do not err, the Italians look upon as being, on the whole, the superior of his great rival, Salvini. With regard to your second question: Yes, there were, undoubtedly, those among Mr. Booth's many admirers who thought him the greatest actor of his time.

Kindly tell me at which period Roscius, the Roman tragedian, lived; whether before or after the Christian era? I should like also to know in what esteem the Romans held him, being as he was, so far as I have ever heard, only a player.—RISTHON, Elizabeth, N. J.

Roscius died about the year 60 B. C. He was, therefore, a contemporary of Cæsar and Cicero. The fact that he amassed a large fortune in the practice of his profession and that he received an annuity from the State proves that he must have been held in high esteem by his countrymen. He seems, in fact, to have been on terms of social equality with some of the first men in Rome.

I shall be much obliged to THE MIRROR if you will tell me just what the meaning is of the French phrase *fin de siècle* that we hear so frequently nowadays.—DOROTHY M.

Literally, the phrase means, end of the century; liberally, it means, befitting the close of the Nineteenth Century. It is an epithet for anything most progressive, novel in fashion, advanced in ideas—up to date, or the like.

FOREIGN NOTES.

A grand revival of Henry V. will be staged at Drury Lane after the Christmas pantomime.

The Moore and Burgess Minstrels, long an entertaining feature in London, no longer content with burnt cork have altered the second part of their programme to white faces and variety sketches and business.

May Yohe has married Lord Henry Pelham Clinton Hope, brother and heir presumptive of the Duke of Newcastle, but she will not abandon the stage.

Beerbohm Tree informs the London *Stage* that the report that he has decided to visit America is not correct.

LETTER LIST.

This list is made up on Saturday afternoon. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and uncalled for will be returned to the post-office. Circulars and newspapers excluded.

Archer, Herbert	Gerard, Cal	Mortimer, Estelle
Atherton, Douglas	Gaines, Marie	Morton, W. H.
Baker, Harry F.	Gass, Frank P.	Madell, A.
Arnold, Frank	Granger, Maud	Mealey, Joseph
Ackland Phyllis	Graham, Chas. E.	Marsh, Fanny
Arnold, Lou	Grace, Sam	McKeever, Joseph
Adams, Hamilton	Gara, James	Munroe, Joseph
Aiken, William	Gates, Frank	Nelson, Ruth
Adams, Edward E.	Gardner, Charles	Naylor, Frank A.
Barry, Thomas	Gadsen, Geo. T.	Poulton, Harry and Ed.
Bruton, Frederick	Greer, Julian	
Bolton, Cora	Gaylor, Mrs. Bobby	Poor, Chas. B.
Belleur, Hettie	Golden, Rich	Putnam, Katie
Burgess, William	Girard, W. L.	Proctor, Agnes
Beel, Emma	Hayward, Nina	Post, W. H.
Barrett, E. S.	Hall, Geo. F.	Pierce, Maggie
Bates, Arthur M.	Hauch, William	Pyle, J. B.
Carlyle, Francis	Harrison, Alice	Preston, Mrs Isabella
Cathers, Louise	Huntington, Wright	Poland, Edward
Cravens, Howard	Hassett, C. W.	Robinson, Willie
Callahan, Chas. E.	Harmon, Victor	Reynolds, Fred E.
Crane, Seth M.	Hill, Bartin	Russell, Delaide
Clifton, Lillian	Handyside, Clarence	Boyce, Louise
Chanfrau, Henry		Rudesil, Martha
Clapp, Harry A.	Hellis, O'Kane	Ravenscroft, H. M.
Canfield, Jean	Harvey, J. Clarence	Reeves, Miss
Clifton, Corinne	Harris, Evan	Robson, Andrew
Clay, Annie	Hedley, E. J.	Roberts, Franklyn
Carr, Madge	Haines, Nat	Strickland, W. H.
Curtis, Frank	Hadley, Lillian	Sprague, D. J.
Conable, S. W.	Holland, Ed. J.	Shand, Leonore
"Comedy"	Hanton, Henry	Symms, W. C.
Carr, Madge	James, O. P.	Sadler, W. H.
Carr, Gertrude	Jedlatson, L.	Steindorff, Paul
Carr, Eugene	Jackson, G. H.	Stern, Ben
Connelly, E. J.	Johnson, Alice	Smith, Edgar
Durand, Maud	Knowles, Geo. W.	Smart, Harry G.
Devereaux, Margaret	Kincaides, Mrs. R.	Storm, Harry W.
De Shields, Howard	Scragg, Florence D.	Shackford, Charles
De Moore, Una	Sadder, Kathryn	Turner, Carrie
Dunn, Bessie	Keyes, D. A.	Taylor, Bessie
Dew, Maurice	Krauskoff, Adolphe	Taylor, Robert
Davies, Charles E.	Kearney, Alexander	Treadors, A. E.
Delmore, Ralph	Knyvett, Ferrers	Tenny & Venetia
Day, Mildred	Key, Jas. Barton	Thaye, Charles
Elliot, Arthur	Lytell, Wm.	Thomas, Mrs. F.
Eddison, jr., Geo. R.	Lane, J. H.	Tuesman, Bert
Ellery, Nettie	Laurence, L. E.	Underwood, Arthur L.
Eddinton, May	Ly no, Fanny	
Edwards, Madge	Lee, Henry	Vincent, William
Eadyson, Beatrice	Lewis, J. Heys	Vadie, Henrietta
Forrest, G. H.	Leighton, Fanny B.	Van Tassel, Cora
Fitz Roy, Louis C.	Lamadon, Ed.	Verney, H. S.
Fielding, Mrs. W. J.	Morrison, Lewis	Williams, Miss Jack
Fan, Mrs. E. S.	MacMahon, Chas. J.	White, E. C.
Folson, E. F.	Morton, Eleanor	Williams, Frank
Fleming, Annie	Mcfadden, S. E.	Wade, Ray
Ford, J. B.	Morris, Cecile	Wheatcroft, Hall'n T
Fe sler, Walter	Merrick, May	Whitney, Robert
Fisher, Perkins, D	Mong n, Harry J.	Warren, Edward
Harrington, Nina	Mostyn, Hallen	Warner, Edward
Fielding, W. J.	Mann, W. G.	Woodward, W. C.
Fleron, William	Merle, Madeline	Watt, Ralph
Fitzallen, Adelaide	Nesbitt, George	Walkfield, A. L.
Fawcett, Annie C.	Moore, Clara	Wills, Tommy C.
Finlayson, Flora	MacArthur, Ardell	Warner, Edwin
Forsyth, Kate	Mc connell, Cute	Weston, Kate
Graham, Fred. C.	McDonough, Harry	

A THEATRICAL INDEX.

This Week's Attractions in the Principal Cities of the Country.

CHICAGO.

AUDITORIUM	America
ACADEMY OF MUSIC	Tony Pastor
ALHAMBRA	The Operator
CLARK STREET	Corinne
COLUMBIA	Frohman's Lyceum Theatre Co.
CHICAGO OPERA HOUSE	Ali Baba
EMPIRE	A Railroad Ticket
GRAND OPERA HOUSE	Soul Smith Russell
HAYMARKET	Fatal Kiss
HAVLIN'S	Lew Dockstader's Minstrels
HOOLEY'S	E. S. Willard
MCVICKER'S	Penman Thompson
SCHILLER	The Girl I Left Behind Me

PHILADELPHIA.

ARCH	An Irishman's Love
CHESTNUT	Hoss and Hoss
EMPIRE	Still Alarm
GRAND	Hinrichs Grand Opera
NATIONAL	Lost in New York
PEOPLE'S	Romany Rye
WALNUT STREET	House with Green Blinds

BOSTON.

BOWDOIN SQUARE	William Barry
BOSTON	Black Crook
COLUMBIA	Peter F. Dailey
GLOBE	Eugene O'Rourke
GRAND OPERA HOUSE	Across the Boomac
HOLLIS	Blue Jeans
MUSEUM	Roland Reed
PALACE	Ride the Dazzle
PARK	The Golden Wedding
TREMONT	Trip to Chinatown

BALTIMORE.

ACADEMY OF MUSIC	Span of Life
GRAND OPERA HOUSE	Herrmann's
HOLLIDAY STREET	Florence Bindley
MONUMENTAL	Fields and Hanson

ST. LOUIS.

HAVLIN'S	Hettie Bernard Chase
HAGAN	Dore Davidson-Jamie Austen
OLYMPIC	The Sportsman
POPE'S	The Wicked City
STANDARD	40 Thieves

CINCINNATI.

GRAND	Bartholomew's Equines
HEUCK'S	The Stowaway
HAVLIN'S	Dayes' Uncle Tom's Cabin
PEOPLE'S	May Russell

CLEVELAND.

JACOBS'	Arcadia
LYCEUM	The Actor's Holiday

PITTSBURG.

ACADEMY	City Club Burlesque
GRAND OPERA HOUSE	Arthur Lloyd' English Co.
HARRIS'	McCarthy's Bishops
PALACE	Slaves of Duty

DENVER.

TABOR GRAND	The Soudan

MILWAUKEE.

BIJOU	A Texas Steer

ST. PAUL.

GRAND	The Tornado
METROPOLITAN	John Drew

MINNEAPOLIS.

BIJOU	The Hustler
GRAND	Wilbur Opera Co.

SAN FRANCISCO.

BALDWIN	Girl I Left Behind Me
CALIFORNIA	A Nutmeg Match
GRAND	Henry Irving ?

WASHINGTON.

ALBAUGH'S	Tuxedo
NATIONAL	Sothern-Crane Opera Co.

BROOKLYN THEATRES.

PEOPLE'S THEATRE

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IN OTHER CITIES.

PROVIDENCE.

A Temperance Town opened the regular season at the Providence Opera House Aug. 31, and will occupy the house for a week. At this writing indications point to a successful engagement.

B. F. Keith's Opera House will open the season 7 with The Ensign, which holds the boards for a week. Power of Gold 11-16.

At Lothrop's Opera House 31-2 a good bill was offered, it being the sensational drama, Marked for Life. The play was in the hands of Sig C. France, who had the role of Skid Stubbles, and the members of Lothrop's stock co. Notwithstanding the hot weather that prevailed, the theatre was filled at nearly every performance. The piece was carefully staged and given a creditable presentation. During the action of the play specialties were given by the Holbrooks, musical artists of much ability, and D. J. Harper, vocalist. Jay Hunt and stock co. in Our Boarding House 4-9.

Rice and Barton's Comedians in Razzle Dazzle were seen for the first time in this city 28-2, at the Westminster and gave a burlesque and specialty bill of unusual excellence. The programme opened with the two-act musical comedy Razzle Dazzle, in which the entire co. appeared to advantage. Between the first and second acts specialties were given by Clara Lawrence, Al Bellman, The Columbian Trio, Grace Millburn, Frank Emerson and the Whitney Bros. C. W. Williams' French Polly co. 4-9.

The closing concert of the season by the American Band at Roger Williams Park was given 28 before a large gathering. The band left 29 for Minneapolis and Chicago to be gone about five weeks.

At Lothrop's Grand Opera House, Pawtucket, 28, the attraction was the drama Michael Strogoff, given by members of the Stock co. with Max Freeman at the head. On opening night a special feature was the auction of a section of twenty-eight seats, which Manager Lothrop donated to the poor children's excursion fund. C. L. Rogers acted as auctioneer, and between the first and second acts of the drama, appeared on the stage and explained the purpose of the sale. Several bids were received by mail and telegraph, and they were read and accepted. After which the remainder of the seats were auctioned off and the sale netted $104 to the fund.

On Friday 25, during a performance of Clouds at Lothrop's Opera House, Nellie Hancock was the recipient of a large bouquet. Careful examination showed a little package in the centre of the bouquet, and on opening was found to contain a beautiful turquoise ring, the gift of members of "The Seven" club, of which Miss Hancock is a member.

E. Percy Meidon, representing Thomas and Watson, managers of Music Hall, Lowell, was in town 29.

The members of the Watermelon Club, composed of Lothrop's Michael Strogoff co., donated money enough to buy 150 loaves of bread for the poor in New York, and a cheque for same was forwarded to the New York *World* 29. The members of the club are Hattie Morris, president; Emma Dunn, Nina Saville, Ellen Mortimer, Max Freeman, T. C. Howard, E. P. Sullivan, John Weber, J. L. Byrne, W. H. Danvers, J. J. Williams, Frederick E. Beane, E. J. Davison, T. H. Gray, W. R. Hornet, H. McDonna, J. R. Allen, Charles K. Harris, Samuel Smith, and B. R. Allyne.

William Sillman, better known as "Border Bill," made remarkable fast time on horseback Sunday, 27. He started from Lynn, Mass., at 4 A. M., and arrived at Crescent Park at 3 P. M., having covered seventy-two miles.

Florence Hamilton joins Lothrop's stock co. at Pawtucket 4.

Charles Franklyn, ahead of C. W. Williams' Big Show, arrived here 30.

Manager E. R. Byram arrived early in the week, and will manage Keith's Opera House this season. Frederick Aldrich will again be the treasurer, and D. L. Place, a new man, his assistant.

The staff at the Providence Opera House will be the same as last year. Robert Morrow, manager; Harry W. Callendar, treasurer, and Charles C. Collins, assistant treasurer.

HOWARD C. RIPLEY.

LOUISVILLE.

Harris' Theatre opened season Aug. 28 with Wilfred Clarke and Beaumont Smith in 'Ait for Tat. The play is a rollicking affair with jealousy as its principal motive and the fun is furnished through a series of misunderstandings, producing a number of comical situations. The co. do excellent work notably Mabel Knowles, Mrs. Geo. L. Fox, Mrs. Beaumont Smith, W. H. Bokee and Dudley Winham. Wa. Lee & Co. 4-9.

Zeb the Clodhopper was the offering at the Bijou week commencing 28. It attracted fair-sized audiences. Chip o' the Old Block 4-9.

Benton's Vaudeville Celebrities presented a good specialty bill at the New Buckingham, opening 28. In the co. are Emery and Russell, Penn Sisters, the St. Clairs, Jessie Oliver, the Lentons and others. De Witt's Lady Gladiators 4-9.

The season of the Masonic opens 5 with Al. G. Fields' Minstrels. The advance sale promises large business.

The Mason-Mannia co. opens Macauley's under the new management 4, presenting Friend Fritz. The one hundred and fiftieth performance of the piece occurs 5 and the occasion will be marked with handsome souvenirs.

On account of Sol. Marcosson's engagement as a member of the New York Philharmonic Club the projected benefit for the talented young violinist has been abandoned. He leaves for the East 1.

Jo. Paige Smith is the new manager at Harris'. Mr. Smith is well known through his connection on the road with The Ensign and The Stowaway. The treasurer at Harris' will also be a new man. He is Presley Deering, and comes from Milwaukee.

It was the Louisville *Commercial* that referred to Mason-Mannia as the "American Kendals," a designation extensively used by them in advertising.

Marc Klaw is in the city, and will remain until after the opening of Macauley's.

Manager John T. Macauley and family are taking in the Fair at Chicago. His daughters will return to Vassar by the Winter.

Max Pione, of this city, will be the treasurer of the St. Charles, New Orleans, during this season. He was connected with Harris' here under Manager Charles Osgood, and was last season on the road with Mr. and Mrs. Sidney Drew.

Sunday Truth publishes a series of interviews with local managers as to the outlook here. The general view of the situation is that fair business may be expected if the financial condition of the country grows no worse. CHARLES D. CLARKE.

MILWAUKEE.

The regular season at the Davidson opened Aug. 28 with Frohman's Lyceum Theatre co. in Americans Abroad, and although the attendance was not as good as the co. deserved the houses were fairly well filled at each performance. The excellent work of this superior co. was a rare treat. The Old Homestead 4-6.

The attendance has been good at the Bijou this week, where James A. Reilly has appeared in A German Soldier several good specialties are introduced between the acts, but the piece is not worthy of serious consideration.

The London Gaiety Girls Burlesque co. drew fair houses at the People's last week. The performance is a creditable one, and was well received.

The picture of Johnstone Bennett in last week's MIRROR bears a striking resemblance to Sol. Litt. It is seldom that a lady is seen in the director's chair of an orchestra, but Ida Gillespie, the musical directress of A German Soldier co., seems perfectly at home in her position, and is said to be a very capable musician.

I learn with pleasure that Jo. Paige Smith has been appointed manager of Harris' Theatre, in Louisville, and I congratulate Mr. Harris on securing so capable a man to take charge of one of his theatres.

Charles P. Deering, for the past two seasons treasurer of the Bijou, has accepted a similar position with Manager Smith in Louisville. Mr. Deering is a good man in the box-office, and will make many friends in his new position.

Frank T. Caspers, until recently connected with different papers in Chicago, and also the Standard Theatre, joined the London Gaiety Girls co., and will go ahead of the show.

Manager Gilljohn, of the Exposition Music Hall, has secured a lease of the Exposition building for next season. E. T. MCDONALD.

ST. PAUL.

At the Metropolitan Opera House the Wilbur Opera co. played a return engagement of twelve performances in repertoire Aug. 27-3, opening in the bright operas Nell Gwynne and The Royal Middy, to full houses and well-pleased audiences. The performance, as usual, gave general satisfaction. John Drew, in The Masked Ball, 4-9.

At Litt's Grand Opera House The Hustler was produced by a clever co. 27-2, opening to full houses. The co. gave a bright and taking performance throughout. John Kernell, in the title role, is very funny. Emil Deusel was excellent as the German capitalist. Gus Mills was good as Anna Danta. Mollie Thompson, Mamie Mayo, Lizzie Warner, Clara Randall and Maria Courtland finely sustained their respective roles. The Tornado 3-9; The Crazy Patch, 10-16.

C. F. Lindquist, the baritone from Stockholm, will be heard in grand concert at The Auditorium 29.

E. S. Willard and his co. closed a successful week's engagement at the Metropolitan 26. The acting of Mr. Willard and Marie Burroughs proved an enjoyable treat to our theatregoers and drew a large attendance of the elite of the city.

As the weather is now becoming cool, many of our leading families are returning to town from the Lakes. There is every prospect despite the hard times, of amusements receiving a good share of patronage this season.

The managers of the Metropolitan and the Grand publish a list of fine attractions booked at these theatres for the season. GEORGE H. COLGRAVE.

INDIANAPOLIS.

At the Grand Opera House Cleveland's Minstrels opened the season to two good houses, matinee and evening, Aug. 26, and gave a first class entertainment. One of the special features was the Columbus first part, with the most elegant representations ever witnessed here of the World's Fair buildings. Superba 4-9.

At English's Opera House A Railroad Ticket 31-2; Evans and Hoey 4-9.

At the Park Theatre Daniel A. Kelly opened to full houses 28-2 in Outcasts of a Great City, giving a creditable performance. Side-Tracked 4-9.

The Empire Theatre opened its season with Harry Eston's Afro-American co. to good houses 28-2. Manager Fennessy came from Cincinnati to attend the opening, which was a success in every way. Marie Sanger Burlesquers 4-9.

Hanlon's Superba co., numbering forty people, rehearsed here last week, and after a fatiguing quest for quarters were comfortably taken care of through the strenuous efforts of Dickson and Talbott.

Evans and Hoey are expected Thursday, and will rehearse preparatory to opening their season here. Harry Porter, of this city, will be accorded a reception upon his appearance here 31 in A Railroad Ticket.

All theatres will be opened on Sunday nights during the encampment of the G. A. R., and preparations are being made for tremendous business.

G. A. RE-VERE.

MINNEAPOLIS.

At the Grand Opera House John Drew made his initial appearance as a star in the Masked Ball, Aug. 28, to a large-sized audience. Although Mr. Drew has not been seen here for several years he was very cordially received, and deservedly so, his personation of the role of Paul Bloudet was artistic throughout. Maud Adams made a clever Madame Bloudet. Mr. Harwood was seen to decided advantage as M. Poulard. Mr. Baker made a pleasing Martinot. The others of the cast were equal to the requirements of their respective roles.

At the Bijou Opera House that perennial favorite, The Waifs of New York, opened a week's engagement 27 to good business. Florence Roberts appeared in the role of Willie Rufus and made a decided hit. Her work was even more pleasing than was that of Katie Emmett, who was so long identified with the part. The support was fair and the scenic effects exceptionally fine.

Emil Oberhoffer, formerly stage manager for the Casbon Opera co., is directing the rehearsals of the Minneapolis Opera co., which will produce The Chimes of Normandy at the Lyceum Theatre 25. Professor William Courtney, of New York city, will be heard in one of the leading roles. With this exception, the cast is made up of local talent. F. C. CAMPBELL.

KANSAS CITY.

The first of the local playhouses to open for the season was the Grand Opera House which drew an immense and uproariously enthusiastic audience Aug. 27 to witness the first performance here of The Soudan. The heavy scenery and crowded stage elicited thunders of applause. The cast was fairly good and well balanced. James Rowe played the leading part Captain Temple, assisted by Annie Barclay and a clever child actor, Walter Lewis. Fortunately the weather turned cool and attendance throughout the week was large. The Irish Statesman 3-9.

The Gillis Opera House will continue to offer popular price attractions and will open for the season 3-9 with Reeves and Palmer Specialty co.

At the Auditorium the Mormon Tabernacle Choir of 250 voices will give two concerts 1 and Richard and Pringl's Georgia Minstrels will appear 2-3.

Lemen Bros. Circus 30 and Forepaughs 11.

FRANK B. WILCOX.

DETROIT.

The Detroit Opera House and the Lyceum were dark week of Aug. 28-9. The Lyceum will open with Fantasma, which has already been seen here several times. On 11 Lewis Morrison and co. will give Faust at the Detroit.

Whitney's Opera House was crowded to suffocation last week on the occasion of Tony Pastor's annual visit to this city. This week, 28-2, The Pulse of New York with Carrie Sweeney as the star, is doing a large business.

The People's Theatre continues to be occupied by Henry Reimer and co., and 25 per cent. of the receipts each week, are given to Agent Vhay for charitable purposes.

Frank Daniels is due here at the Detroit in about two weeks, when Little Puck will be given, and his latest play as well.

Wonderland has a low price theatre connected with its museé, and does a very large business. The entertainments given are excellent of their kind. The theatre portion has been entirely renovated and decorated during the Summer, opening a week ago for its regular season.

There seems to be a diversity of opinion here regarding what effect the stringency of the times will have upon the theatrical business, some believing that even in the hardest times the public likes to drown its sorrows, as it were, by attending places of amusement, the same as a despondent man takes to drink. On the other hand, the majority of the managers rather question the financial success of the season just opened. Manager Starr, of Whitney's Opera House, states that while the opening nights have always been crowded, he notices a falling off during the latter part of the week. He further believes that the popular price houses will not be affected as much as will the higher priced ones, and that many of the patrons of the latter, will, owing to the difficulty in getting the price, frequent cheaper theatres.

The engagement that Elizabeth Garrison has secured with the co. of Ramsay Morris is pleasing to her many friends here, it being believed that she will now have an opportunity to distinguish herself. At the same time it is to be hoped that the numerous idiotic paragraphs which have been going the rounds of the press will not turn her head. She has plenty of money, is intelligent, is well bred, and a charming person, but none of these qualifications will make an actress of her. It takes good hard work and training in the profession to reach the top of the ladder, and it is to be hoped that in the course of time Miss Garrison may be able to develop her talents and secure the prominent position which her friends believe her entitled to. F. K. STEARNS.

WASHINGTON, D. C.

The regular season at the National was opened Aug. 28 by Charles Frohman's Comedians, who produced an Americanized version of Champagne Balgre Lui, under the title of The Other Man. Notwithstanding the terrific wind and rain storm which deluged Washington that night, a packed house was present to greet the new play.

The play is snappy from the start, and keeps the audience in continual good humor to the going down of the curtain on the last act. It is essentially a fun producer, and by that token will prove a genuine success. While not up to the standard of the other plays introduced by Mr. Frohman, it is none the less surcharged with good qualities, and qualities, too, that will commend itself in the estimation of the theatrical public. For a French play it is less risque than ordinarily, and for this reason it is more likely to receive favor from a truly American public, which is gradually becoming nauseated with so much French naughtiness as delineated before the footlights.

The character of St. Fontaine, which was cleverly interpreted by Joseph Holland, contains about the same theatrical ingredients as constitute the leading character in the play of My Awful Dad, and Frederick Bond, of the National Summer Comedy Stock co., who so admirably took that part and made a living and a long-to-be-remembered character out of it, would make an ideal St. Fontaine. I know this sounds distastefully invidious, but in order to be true to a high artistic standard, I don't see how I can well get around saying it. The Champagnol of Thomas Burns is full of humor, and is very cleverly conceived and carried out.

Bercert Standing, who makes his first appearance in America, won a highly favorable opinion in the interpretation of his military part, while Harry Brown and Charles S. Abbe were very clever as the country uncle and his cousin.

One criticism offered against the play is that it doesn't give the women in the cast enough to do. Henrietta Crossman, of course, takes the leading female part, and in her interpretation of it displays the genuine comedy that is inherent with her. Margaret Craven makes the most of her part as the country girl, and presents a studious, clear-cut, artistic delineation of character. Beverly Sitgreaves and Margaret Robinson, both have very little to do, but what they do have is done very cleverly.

The Corporal of Joseph Humphreys, and the Valerie of Leo Dietrichstein were both careful little studies, and productive of much merriment.

For a first presentation the performance was as smooth from the start to finish as could be desired. The audience was a thoroughly representative one, and in the boxes were a number of distinguished people, including Senators Hill and Murphy.

The Lyceum was crowded throughout the week, the attraction being Misco's City Club and the vaudeville programme presented was very good, except the inane jokes of Lew Hawkins. If the ambition of that gentlemen is to amuse only the galleries he ought to hang on tenaciously to his chestnut song. Practical jokes when they are of the best quality leave a sting behind and react upon the joker, for the same reason Mr. Hawkins' reputation is apt to suffer, (except the galleries) for guying self-respecting people who patronize the best seats in the house. Such a practice not only reacts upon him but depreciates the value of those seats.

The season will be opened at Albaugh's next week with Tuxedo, and at the National Thomas Q. Seabrooke appears in The Isle of Champagne.

At the Lyceum the City Sports co. will be the attraction.

On 11 the regular season opens at the Academy of Music with Ezra Kendall in his new play, The Substitute.

Harry Buckingham has left the city to join the co. of Thomas W. Keene, the tragedian.

Herbert L. Pattee, a promising young actor of this city, is to join the co. of Walker Whiteside, the tragedian.

Ridge Waller's successor at the Lyceum will probably be William Pallout, formerly of the Holliday Street Theatre, Baltimore.

Giles Shine's article in the Washington *Post* recently has been replied to by Geoffrey Stein, who presents contrary views to Mr. Shine's advocacy of stock companies. EDWARD OLDHAM.

DALLAS.

The Mexican Female Orchestra will appear at the Dallas Opera House Aug. 31 for a two-nights' engagement. The season at this theatre will be formally opened on 6 by Robert Mantell in The Face in the Moonlight. The end of a very unusually dull Summer in dramatic circles is hailed with delight by the pleasure-loving public, who heartily endorse the superb list of attractions for this season secured for us by Henry Greenwall. Our local manager, George Anzy, is head over heels in work preparing this house for the season, and is giving a thorough renovation to both stage settings and other parts of the house.

I note with pleasure the continued advance of THE MIRROR in its march of dramatic progress. May it always maintain the lead and realize its lofty aims is the wish of your correspondent. T. L. MOSHER.

OMAHA.

The Soudan, Aug. 25, 26 with a Saturday matinee did a good business at Boyd's Theatre. This is one of the latest and best of the modern melodramas; the battle and Trafalgar Square scenes were very realistic. Aristocracy is the next attraction for three nights, commencing 28.

Reeves and Palmer's Cosmopolitan co. opened their season with a week's engagement 27 at the Parham Street Theatre. The programme is made up of a series of good specialties, among which are those of the Seymours, Murphy and Mack, Mary Smart, Press Eldridge and Mildred and Rouclere. A Turkish Bath 3-9.

J. R. RISCHALT.

JERSEY CITY.

Florence Bindley opened the season in this city at the Academy of Music in The Pay Train Aug. 31. Plenty of applause for the good co. and well managed attraction made the outlook bright for a prosperous season.

At the New Opera House on Saturday, Sept. 2, W. J. Fleming with his stock co. in Around the World in Eighty Days pleased a fair-sized house. Mr. Fleming has appeared before in this city and in this role, and it is only necessary to say that he deserves every success for his energetic management and universally attractive production. L. O. F.

CANADA.

TORONTO.—OPERA HOUSE (J. B. Morris, manager): The Police Patrol Aug. 28-2; crowded houses. Struggle of Life 4-9.—ACADEMY OF MUSIC (O. B. Sheppard, manager): Held in Slavery 28-2 opened to a packed house, and a continuance of the same is assured for the rest of the week. Frank Daniels 4-9.—HAMLIN'S PALACE (J. C. Connor, manager): Jules Keller and the Zamorie Brothers drew the usual crowds to this pleasant resort 28-2.

CORRESPONDENCE.

ALABAMA.

ANNISTON.—NOBLE STREET THEATRE (W. A. Camp, manager): The season opens here with fair prospects, and there is a general feeling of satisfaction that under the new management the season here will be a prosperous one. The first play booked so far is When, Why and Where 5. Later we have The Prodigal Father and Maggie Cline, Rifle Blaker, Alabama, and many other first-class attractions. Manager Camp is kept hustling getting things in shape and booking attractions.

ARKANSAS.

LITTLE ROCK.—CAPITAL THEATRE (C. A. LeComte, manager): This theatre has been put in first class condition, new scenery has been added and arrangements perfected for a first-class orchestra. Manager LeComte announces the opening of the regular season with The Operator to be closely followed by some of the best attractions on the road.

CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): Frohman's co. in Branson Howard's Aristocracy opened the season Aug. 29 to a packed house and large business 29, 30. Robert Mantell 28-31.—MUSIC HALL THEATRE (J. P. Craig, manager): The Yankee Sailor by regular co.—ITEM: Dave Hayman in a wonderful pair of white flannel trousers is here watching the destines of the Aristocracy co.

SAN BERNARDINO.—Robert Mantell opened the season Aug. 29 in The Face in the Moonlight to a good house.

SACRAMENTO.—CLUNIE OPERA HOUSE (J. H. Todd, manager): A new stock co., headed by James M. Ward, opened the season Aug. 21 in Shamus O'Brien to a large house. The play was well mounted and notwithstanding it was their initial performance the co. appeared to good advantage. The house has been thoroughly renovated during the Summer, new carpets laid and new scenery added. The same play has continued during the week to excellent business. Ten Nights in a Bar-Room 29-2.—NEW METROPOLITAN THEATRE (J. H. Todd, manager): Dark.

OAKLAND.—THE MACDONOUGH (Charles E. Cook, manager): Frohman's co. in Aristocracy to good business Aug. 21. House, dark to Sept. 1, when George Riddell gives readings 1-2. Wolves of New York 8-9.—PEOPLE'S THEATRE (E. Englander, manager): The Streets of New York to fair business 21-26. Storm Driven, with improved cast, 28-2.

CONNECTICUT.

HARTFORD.—PROCTOR'S OPERA HOUSE (F. W. Lloyd, manager): The City Directory Aug. 25, notwithstanding the unbearable heat of that date, drew a good-sized audience. Some of the old favorites were missed from the cast, including Daly and the lamented Schoolcraft, the latter's part being taken by William Wood, of the well-known musical team, Wood and Beasley. Amelia Glover executed her dance in the second act. Hoss and Hoss, with Willie Collier, 28, and and an excellent co. of comedians were greeted by a large audience. The District Fair 30; A Brass Monkey 1; Primrose and West's Minstrels 2.—ITEMS: The recent cyclone that swept along the coast convinced Richard Mansfield that yachting is not as easy as it might be and caused him to dispose at a sacrifice his new fine yacht, *Royal Highness*, to Philadelphia parties. Mansfield was at the Pequot, near New London, at the time of the storm, and he put ashore without ceremony and concluded to return to New York immediately by rail.—Bob Arthur is in town booming A Brass Monkey. Advance Agent Harris, of Primrose and West, received a dispatch from them dated Utica, the opening night, stating receipts were $1,150.—F. A. Hills, an old-time showman, for many years with Barnum's and Forepaugh's shows, died at his home in this city 29.—The officers of Hartford Lodge of Elks attended, by special invitation, the banquet tendered Philadelphia Lodge by their New York brethren at the Broadway Central Hotel, Sunday last, on the occasion of the presentation of the loving cup by the Quakers to the Metropolitans. They report an exceedingly enjoyable gathering.—I hereby acknowledge receipt from Manager Hennessy of the Syracuse Sunday *Times* with detailed and interesting description of the new and beautiful Bastable Theatre he is to manage.—W. M. Smith, formerly of this city, but for past few years cashier of the Boston office of the Postal Telegraph Co., has associated himself with the publisher of the Boston Museum house bill, and will devote his entire time to that publication.—The old Allyn Opera House has been transformed into a music and opera Saturday as Wonderland.—"Chic" Burnham, of the Akerst, co., is home for a brief vacation. He rejoins the co. at their opening, which occurs at Danbury Oct. 1.—Charles Howard, until recently a resident of this city, is now located in Washington in charge of the Bradstreet office, where he would be pleased to welcome his many professional friends during their sojourn in the capital.—Fred. Jewett, the local magician, will play a few dates in Massachusetts towns week of 4.—The dates of all cos. that are billed for two nights or more, and cancel at Proctor's, will be filled by vaudeville talent from his New York Theatre, and such as can be found disengaged. Thus a first-class variety show is promised in lieu of dark nights.—The advance agent of a co. billed for the near future hung a portrait in a local hotel, back of a row of chairs. The chair that stood against the wall before the hanger was in place, he carried across the office and left strict orders with the astonished clerk not to allow it to be replaced until after their date. When the wearer of the diamond recovered his equilibrium the agent was gone, but the pen handler remarked that *that* agent would get along all right.

NEW HAVEN.—GRAND OPERA HOUSE (S. B. Bunnell, manager): This house was auspiciously opened for its regular season Aug. 17, with A. V. Pearson's She to splendid attendance. The many improvements were particularly noticeable to all present, since they are not only to serve the public but the players as well.—HYPERION THEATRE (S. B. Bunnell, manager): Manager Bunnell has made considerable improvements to his house. The season opened 30 with A Brass Monkey to a crowded house.—THE GRAND: Sam T. Jack's Old Age and Youth 21-23, three performances, to good business. This genial manager has only to hang up his paper to do the business in this city. Lost in New York 24-26, three performances, was satisfactorily put on with its water tank and a steam launch, to crowded houses. Tuxedo, with Hughey Dougherty's World's Fair Minstrels 29. The S. R. O. sign was displayed early in the evening, and everybody was pleased with the show. Special mention should be made of the scenery they carry with them, as the drop showing the White City and lake front is a masterpiece, and readily recognized by all who have visited the World's Fair.

MYSTIC.—OPERA HOUSE (Ira W. Jackson, manager): My Aunt Sally Aug. 23, large and well-pleased audience. Uncle Hiram 30.—ITEMS: A force of local artisians have completed the work of renovating and redecorating this theatre.—Aaron M. Woodhull will make his second appearance in this city on 30 as Uncle Hiram.—Byron F. Noyes is now janitor and bill-poster of this theatre, in place of Mr. Oliver Batty, resigned.

NEW BRITAIN.—ROSSWIN LYCEUM (Gilbert and Lynch, managers): The season opens Aug. 28 with Collier's Hoss and Hoss. Manager Gilbert has booked a long list of first-class cos., among them them being Poor Jonathan, Wang, Paul Kauvar, Trip to Chinatown, Tuxedo, Rosedale, Joe Jefferson, Manola-Mason, John Drew, Primrose and West, Edward Harrigan, Dixey, etc.—OPERA HOUSE (A. T. Wilton, manager): This house will be opened 31 by A. M. Woodhull in Uncle Hiram. The new manager has has the house thoroughly overhauled and prepares to do do some busi-

this year.——ITEM: Walter Loftus, business manager of 8 Bells co., has been heating about with great beads of perspiration rolling down his face, melting his collar but not his energy.—L. Andrews, of the Solomon Opera co., has also been here enjoying the dog-days.

MERIDEN.—DELAVAN OPERA HOUSE (A. Delavan, manager): A. Y. Pearson's Five Patrol opened the season Aug. 24 to a small but well-pleased audience. My Aunt Sally 26; light business. Brass Monkey 28; Bell's Once a Week 1; Lewis Morrison in Faust 5.

WILLIMANTIC.—LOOMER OPERA HOUSE (J. H. Gray, manager): My Aunt Sally opened the season Aug. 25 to a good-sized audience. Some of the specialties introduced were first-class.

NEW LONDON.—LYCEUM THEATRE (A. T. Hale, manager): The season was opened Aug. 29, Byrne Brothers' 8 Bells being the attraction. The audience taxed the capacity of the house, and was generous with applause. The Byrne Brothers were the recipients of several curtain calls. Supporting co. good. C. T. Ellis 1.

SO. NORWALK.—GRAND OPERA HOUSE (William H. Knapp, manager): Aaron Woodhull gave a creditable performance in Uncle Hiram Aug. 26 to a fair house.

BIRMINGHAM.—STERLING OPERA HOUSE (G. H. Johnson, manager): The District Fair opened the season to a small but well-pleased house Aug. 27.

BRIDGEPORT.—GRAND OPERA HOUSE (Jennings and Belknap, managers): The Danger Signal Aug. 24; good house. Ezra Kendall's new play, The Substitute, scored a success 25. Jerry 26 was fairly well patronized, and Mr. Barnes of New York was a distinct success 28-30.——PARK CITY THEATRE (Walter L. Rowland, manager): With newly decorated interior, new management, and new things generally this theatre opened 30 with Hughey Dougherty's Minstrels in Tuxedo to satisfactory business.

MIDDLETOWN.—The Middlesex opened the season Aug. 27 with the Brothers Byrne in 8 Bells to good business.

WATERBURY.—JACQUES' OPERA HOUSE: A. Y. Pearson's The District Fair was presented Aug. 28. A good-sized audience was present, who evidently enjoyed the performance. Bell's Vaudeville co. 29, to big business. The co. gives two performances each evening commencing at 6:30. Only the best people are engaged. This week's co. gave one of the best vaudeville entertainments ever seen at the Jacques.

NORWICH.—BROADWAY THEATRE (E. L. Dennis, manager): The Byrne Brothers opened their season Aug. 28 to one of the largest audiences ever seen in the theatre. At 8 o'clock even the sale of standing room was stopped. The receipts were $810. Very good business for a sweltering August night, and hard times besides. The performance went smoothly, and the new co. did meritorious work. Keller next, and Wang 18.

DELAWARE.

WILMINGTON.—GRAND OPERA HOUSE (W. R. Williamson, manager): Devil's Auction Aug. 24; excellent performance; good house.——NEW PEOPLE'S THEATRE (J. Leonard Johnson, manager): City Sports 25, 26; good houses. Jerry the Tramp 28, 30; fair houses.

GEORGIA.

ATLANTA.—DE GIVE'S OPERA HOUSE (L. De Give, manager): Barlow Brothers Aug. 26; packed house; fair performance. Lydia Yeamans-Titus 27. Monte Carlo 1, 2.——EDGEWOOD AVENUE THEATRE (B. W. Keibacker, manager): McCaull Opera co. completed their engagement 26.——ITEM: Manager Keibacker's benefit 25 drew the largest house of the season.—A grand sacred concert testimonial was tendered "Hub" Mathews 27, in which all of the McCaull co. participated, with the exception of Mr. and Mrs. Frank Pearson. Mr. Pearson positively refused to participate, giving divers reasons for so doing, prominent among which that he is now a choir singer; then, too, he is to receive a benefit 30 in Phillips and Crew's music store. In spite of this a large and appreciative audience was present.

ANDERICUS.—GLOVER'S OPERA HOUSE (Cain and Brown, managers): Barlow Brothers' Minstrels Aug. 30.

AUGUSTA.—GRAND OPERA HOUSE (S. H. Cohen manager): The season was opened Aug. 26 by Barlow Brothers' Minstrels to a large audience. The singing was especially good, and the olio comprised some of the best specialty artists seen in this section. George Wilson in Monte Carlo 5. Manager Cohen has the best list of attractions ever known in the South, and notwithstanding the cry of hard times the South is the most prosperous section of the country and will be a harvest field for good troupes this Fall and Winter.

ILLINOIS.

PEORIA.—The season opened at the Grand Opera House with Lincoln J. Carter's Tornado Aug. 24, 25 to large and appreciative audiences. The scenic effects were especially fine. Sam T. Jack's Creoles 30, 31 to good business. Holden Comedy co. 4-10.——ITEM: This year's programme has a portrait of our popular manager, John S. Flaherty.

JACKSONVILLE.—GRAND OPERA HOUSE (Smith and Hayden, managers): The season opened with The Fast Mail Aug. 26 to a fair house. The co. and play gave general satisfaction.

MATTOON.—DOLE'S OPERA HOUSE (Charles Hogue, manager): New York Belles Aug. 24; fair business. Thompson's Glass-Blowers 25, 26; good business. Monte Cristo 27; small house.——ITEM: Harry Jackson, with the Holden Comedy co., who was arrested on the street here last week, has entered suit for $5,000 against the officer who made the arrest for false arrest. Manager Hogue and Harry Holden were arrested for carrying on a lottery. As is customary with the Holden co. they give away presents. One night a drunken man raised a disturbance and was promptly ejected. In revenge he had them arrested on the lottery charge. The officer served the summons on Mr. Jackson thinking he was Harry Holden. Hence the suit for damages by Mr. Jackson.

BLOOMINGTON.—NEW GRAND (C. E. Petty, manager): Spencer Comedy co. closed a very profitable week's business Aug. 26.

QUINCY.—DOERR'S OPERA HOUSE (A. Doerr, manager): Charles E. Scrilling's Minstrels opened their season at Doerr's Opera House Aug. 28 to a large audience. Every one well pleased.

GALESBURG.—THE AUDITORIUM (F. E. Berquist, manager): This handsome place of amusement opened for the Fall season Aug. 22 with Lincoln J. Carter's production of The Tornado to an immense attendance. Audience delighted. Mattie Vickers in The Circus Queen 29; Our Goblins 4; Schilling's Minstrels 7; Waifs of New York 11; Henry E. Dixey in Adonis 12; The Fast Mail 13; Little Nugget 16.——OPERA HOUSE (T. B. Kirch, manager): Mahara's Colored Minstrels 24; Sam T. Jack's Creoles 1.——ITEMS: Manager Berquist was married Aug. 14 at St. Louis to Miss Nonie Houston, and is now nicely settled in his pretty home on North Cedar Street.—The Auditorium has been thoroughly overhauled during the past Summer, especially the stage, and dressing rooms are now better than ever before.—Manager Berquist has about eighty-five first-class attractions booked for the present season.

ROCKFORD.—OPERA HOUSE (C. C. Jones, manager): Sam T. Jack's Creole co. Aug. 28; good house.

DECATUR.—GRAND OPERA HOUSE (F. W. Haines, manager): The Grand has been put in good order during the Summer months and was opened Aug. 19 to a large house by Lincoln J. Carter's Fast Mail. Decatur has had no failures yet, and everybody looks for better times ahead, which, of course, means better times on the road.

CHAMPAIGN.—WALKER OPERA HOUSE (J. W. Sullibon, manager): Monte Cristo Aug. 24 opened the house with a large, good paying audience. Cohen Theatre co. begin a week's engagement 28. Fast Mail 8; A Railroad Ticket 12.——ITEM: Lulu Espey, of the Monte Cristo co., was born in this city, and she was accorded a warm reception when she appeared on the stage.—Mrs. Katherine Whittier Ward, one of Champaign's most brilliant young women, left here 22 to join the Francis Wilson Opera co. as understudy.

WAUKEGAN.—THE NEW OPERA HOUSE (Coen and Spoor, managers): The management of the Phœnix Opera House has changed from Erskine and Coon to Coon and Spoor. A good season is anticipated.

ELGIN.—THE BOIS OPERA HOUSE (F. W. Jencks, manager): The regular season opens 2 with Cleveland's All-United Minstrels. A Barrel of Money 5.——ITEM: The Elgin Military Band, under Prof. Hecker, will finish the season at the White City. They opened Aug. 26.

ASHA.—MILLER'S OPERA HOUSE (R. Lynn Minton, manager): This theatre, erected by C. M. Miller at a cost of $25,000, was dedicated by the Greenwood Opera co. Aug. 21, 22. Boccaccio and Chimes of Normandy were rendered most acceptably. Large audiences filled the theatre both evenings. The occasion was a theatrical and social event of considerable magnitude. Many visitors and managers were present from neighboring cities, and all proclaimed themselves as highly pleased with the beauty and equipment of the new house, which is conceded to be the handsomest playhouse in this end of the State. The Greenwood co. went from here to Chicago, where they will rest for three weeks before the opening of their regular season, which will occur at Owensboro, Ky. The Baldwin-Melville co. will play in repertoire during the week of the Southern Illinois Fair, Aug. 28-2.

SPRINGFIELD.—CHATTERTON'S OPERA HOUSE (R. J. Chatterton, manager): An audience that filled every seat in the house and composed of our best people saw our townsman, John Griffith, give his first production of Faust, assisted by a co. far above the average. The costumes and scenery, the electrical and mechanical effects are all new, and add much to the enjoyment of the play. The performance moved smoothly, and Mr. Griffith was called before the curtain at the end of every act. The Fast Mail 21; satisfactory business.

INDIANA.

FORT WAYNE.—OPERA HOUSE: The Hustler entertained a big house Aug. 23; Old Homestead 7.

MARION.—SWEETSER'S OPERA HOUSE (W. A. Livermore, manager): A Railroad Ticket opened the season Aug. 28 with an audience that tested the capacity of the house. The co. is an excellent one and was warmly received. Frank Tucker co. 7-9.

EVANSVILLE.—PEOPLE'S THEATRE (Venemann and Groves, managers): Philip Peters in The Old Soldier Aug. 27-30 opened the season to a crowded house. My Colleen 1, 2. Unless otherwise changed, Hoss and Hoss will open the season at the Grand, now under the same management, 17.

WASHINGTON.—OPERA HOUSE (Horrall Bros., managers): Mr. and Mrs. Robert Wayne Aug. 21-26; fair business; good performance. Tony Farrell in My Colleen 31.

BRAZIL.—MCGREGOR OPERA HOUSE (Will A. Miller, manager): This house will be opened for the season by Phil. H. Peters in The Old Soldier Aug. 31.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschalk, manager): A Railroad Ticket Aug. 29; large advance sale. The theatre has been thoroughly overhauled during the past few weeks, and a full list of high-class attractions booked for the season. Mr. Crump started his new electric street car line this Summer. All cars will wait in front of the theatre at the close of each performance, which will materially add to the convenience of its patrons.

RICHMOND.—PHILLIPS' OPERA HOUSE (J. B. Dobbins, manager): A Railroad Ticket Aug. 26; fair business. Carrie Louis Comedy co. opened 28 for a week to a good house at popular prices.——GRAND OPERA HOUSE (G. W. Conner, manager): A Pair of Kids 25; fair business. Riley's Dramatic co. 28, week; good business.

TERRE HAUTE.—NAYLOR'S OPERA HOUSE (Robert Hayman, manager): Opened Aug. 28 for the season with Cleveland's Minstrels to a packed house. Audience well pleased.——ITEM: Under the direction of Manager Hayman the Opera House has undergone a thorough renovation, frescoing, painting, new carpets, draperies, etc., and never before looked so cosy and bright. The service to patrons is far ahead of former years, the ushers appearing in full dress and other things in keeping.

IOWA.

CLINTON.—DAVIS' OPERA HOUSE (H. F. Tate, manager): Opened Aug. 19 with Fast Mail to good business. House well cleaned up and orchestra augmented. The play was well put on and pleased the audience. The Hustler to a big house 24. A Turkish Bath 26; fair business.

DECORAH.—GRAND OPERA HOUSE (C. J. Werner, manager): The season opened Aug. 26 with The Hustler to the capacity of the house. Warner Comedy co. 31-2; Kovarick Concert 12.——ITEMS: Dr. Anton Dvorak, the famous Bohemian composer, of the National Conservatory, New York, is visiting friends here.—C. McKay left 21 for Boston to join A Social Session co.

IOWA CITY.—OPERA HOUSE (Perry Clark, manager): The season was opened at this house Aug. 24 with Lincoln J. Carter's The Tornado. The play was well received by a fair house, and the scenic effects were pronounced the best ever presented here. Marie Heath in A Turkish Bath 29; The Fast Mail 1; Mahara's Minstrels 6.

SIOUX CITY.—PEAVEY GRAND (E. L. Webster, manager): The Soudan opened the house Aug. 23 to good business. The performance was excellent, curtain calls being received after each act. The house will remain closed until Sept. 18 when Ole Olson comes for one night, closely followed by a list of first-class attractions. The Rorepaugh shows did a big business 31.——ITEM: Kirk Towns, who has been spending the Summer with his parents in this city, left Sunday for New York, where he will study music this year. Mr. Towns for the past three seasons was a member of The Old Homestead Male Quartette.

FORT DODGE.—PESSLER OPERA HOUSE (T. F. Rankin, manager): The season opens 4 with Paige's Players, followed by Mahara's Minstrels 13.

DES MOINES.—GRAND OPERA HOUSE (William Foster, manager): John Dillon 4-7; Ole Olson 7-9.——FOSTER'S OPERA HOUSE (William Foster, manager): The Soudan had a good audience Aug. 22. A Turkish Bath 31; L. J. Carter's Tornado 3, 4.——WONDERLAND MUSEUM (Madame Rinehart, manager): Opens the season 31.——ITEM: Last Days of Pompeii opened 28 to about 4,000 people. It made a hit, which was entirely due to the efforts of O. E. Skiff, J. F. Child and Fred. Selleck.

DUBUQUE.—THE GRAND (W. P. Roehl, manager): The Pinafore played to good business Aug. 23, 24. The Hustler 25; S. R. O. and best farce-comedy that ever visited Dubuque. Cleveland's Minstrels 6.——ITEM: Fred. Carberry left 25, for Chicago to join The Old Homestead

the regular season Aug. 28 and attracted as usual a large house. Eagle's Nest 30.

BINGHAMTON.—STONE'S OPERA HOUSE (Clark and Delavan, lessees): A Trip to Chinatown Aug. 28; large and well pleased audience. Fanny 29; fair house. Gus Hill's Variety co. 31; Ezra Kendall in The Substitute 3; Black Crook 4; Frank Mayo 5; Social Session 9.

GLOVERSVILLE.—MEMORIAL OPERA HOUSE (Will E. Gant, manager): Mavourneen Aug. 29; fair house.

WELLSVILLE.—BALDWIN'S THEATRE (E. A. Rathbone, manager): The season opened Aug. 29 with Stetson's Uncle Tom co.; house well filled.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (E. B. Sweet, manager): The season here opened auspiciously Aug. 29 when Lewis Morrison, supported by Florence Roberts and a well balanced co., presented Faust. The large audience showed their appreciation by frequent applause. Performance good. Scenery, costumes, and calcium effects all new and handsome. Mr. Morrison was twice called before the curtain and loudly applauded, as was also Miss Roberts. Kellar 4; James B. Mackie 9.——ITEM: Manager Sweet was greeted by his many friends, who seemed much pleased to see him around again.

PORT JERVIS.—LEA'S OPERA HOUSE (George Lea, manager): Henry Comedy co. opened a week's engagement Aug. 28 to a fair-sized house.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, manager): James J. Corbett in Gentleman Jack played to a full house on Thursday, Aug. 24.

UTICA.—OPERA HOUSE (H. E. Day, manager): Chauncey Olcott opened his season with Mavourneen in this city Aug. 28 before a good-sized audience. Mr. Olcott was in excellent voice, and his singing was greatly enjoyed. He received numerous hearty encores for it, as well as a call before the curtain. His support is very good. Gus Hill's Novelty co. appeared 30 before a well pleased audience. Jerry 4; Charles A. Gardner 8; Frank Mayo 9; Rholand Reed 12.

MIDDLETOWN.—CASINO THEATRE (W. H. Corey, manager): The Still Alarm Aug. 14; S. R. O. Humphrey's Comedians in The Lady of Chicago and Love or Money 22, 24 to fair business.

AMSTERDAM.—OPERA HOUSE (A. Z. Neff, manager): Gus Hill's World of Novelties Aug. 28; light house. My Aunt Sally 30; fair-sized audience.

MALONE.—OPERA HOUSE (H. A. Putnam, manager): Scragne's Social Session to a large and well pleased audience Aug. 30. Kate Sprague captivated all with her singing. She possesses a rich contralto voice. Business with the co. has been good. Next attraction, Burton and Willard's Engineer.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (John Taylor, manager): The Rooney children in Lord Rooney Aug. 24; fair audience. The City Directory 28. Amelia Gilbert and William Cameron did some clever dancing. Arthur Lloyd and his co. of English artists appeared 29 and rendered their operatic comedy, Our Party, to a fair sized audience. It did not have the sparkle and the zest that we are accustomed to in these days of the farcical comedies. La Touca Opera co. 8; Primrose and West 9; Wicklow Postmaster 12; Flag of Truce 14, 15.

NEWARK.—JACOBS' THEATRE (M. W. Tobin, representative): The Pat Man's Club drew large and pleased audiences Aug. 28-3. The play is a good one and is as funny as Billy Rice, Harry Staff and a good co. can make it. John F. Kelly will present Mayor of Dublin 4-9.——WALDMANN'S OPERA HOUSE (Fred Waldmann, manager): The May Howard Big Burlesque co. drew large houses 28 2. As this co. is a favorite one here it was well received and played to S. R. O. The Reniz Santley Burlesque co. 4-9.——ITEMS: Miner's Newark Theatre will reopen on 4 with Marie Wainwright and a strong co. of excellent players in repertoire. The advance sale of seats has been enormous. The theatre is to be under the management of Colonel William M. Martin, who has conducted it for the past six or seven years, and about the same house staff, including Messrs. Starkey, Dennis and Turner, all of whom remain with Colonel Morton the greatest popularity and who contribute to make Miner's Theatre what it is.

PATERSON.—The season has opened in earnest, but it does not promise to be a generally remunerative one, as business here is almost at a standstill, owing to the depression in the silk industry, upon which most of our people depend for support. I can predict a fairly good patronage, however, for attractions that are good and do not charge an excessive price for admission. Both theatres have undergone a general renovation, which they needed, and some few little improvements are also noticeable in the front of the houses, but most of them are confined to the stage, being in the shape of new scenery, etc., of which both were sadly in need. George Steinemann, scenic artist, of New York, has overhauled and repainted all the Opera House scenery. Both houses remain under the same management as last season, John J. Goetchius at the Opera House, and George E. Rogers at the People's. Conny Shuee his treasurer's position at the first-named house. George E. Rogers, Jr., fills a like position at the People's. The Opera House opened Aug. 26 with James J. Corbett in Gentleman Jack to a good audience which left well pleased with the performance. The co. disbanded here and Corbett went to Asbury Park to go in training. The Midnight Alarm opened 28 for three nights and played to fair audiences, which seemed pleased with the performance. The Black Crooks, 4, drew large and well pleased audiences. People's Theatre opened 28 with Helen Russell's London Sports Burlesque co. to a crowded house, and filled out the week to fair audiences. The co. is composed of clever specialty performers and handsome women in marches and ballets. Manager Rogers caters to the best of our citizens and takes especial delight in looking after the welfare of his patrons. Nothing is allowed in this popular playhouse which cannot be presented to an audience of women, and of the gentler sex the audiences at this house are largely composed.——ITEM: A man's lying himself in. Webb and a manager, came here and opened Little Coney Island, once a popular Summer resort with a specialty co. After being open a week the place was closed and all the performers, musicians, etc., left minus their salaries. Several of the women were left with board to pay and nothing to pay it with but trunks.

HOBOKEN.—ROSS' THEATRE (W. S. Ross, manager): The season has opened very fairly here considering unfavorable weather. Ross and Ross, The Still Alarm and Trip to Chinatown divided week of Aug. 27 Scott Reich to good business. Dan McCarthy's Rambler from Clare 4-6.——GERMANIA THEATRE (Martell and Fanlon, managers): An excellent burlesque and variety combination drew good houses last week. Rice and Barton's combination 4-9.

RED BANK.—OPERA HOUSE (C. E. Nieman, manager): A Breezy Time Aug. 28; good house. Joshua Simpkins 29. Charles T. Ellis 30; big house. Uncle Hiram 2; Gus Williams 6.

LONG BRANCH.—BROADWAY THEATRE (Nelse Cannon, manager): The Black Patti entertained a fair house Aug. 22. The Burglar, for the benefit of the ushers, 26. Charles T. Ellis in Count Casper 29.——OCEAN THEATRE: The co. which was to have played for the benefit of George S. Robinson, 28, did not put in an appearance. Jim J. Corbett in Gentleman Jack played to a light house 22, but gave an excellent performance.——WEST END CASINO (Charles Rosenbaum, manager): Nellie McHenry in A Night at the Circus to a fair house 23. Miss McHenry is an old favorite here and the small house was owing to a heavy storm. This co. opens at the Park Theatre, New York, 28.

NEW HAMPSHIRE.

DOVER.—CITY OPERA HOUSE (George H. Demeritt, manager): James B. Mackie in Grimes' Cellar Door drew a fair sized audience Aug. 30.—— BURGETT'S PARK: Boyden's Historical Wild West Show gave two performances daily week of 28 2.

PORTSMOUTH.—MUSIC HALL (J. O. Avers, manager): Peter F. Daly in A Country Sport pleased a fair-sized audience Aug. 25. Grimes' Cellar Door 31.

NEBRASKA.

LINCOLN.—The season here for both houses opened Aug. 24 with The Soudan at the New Lansing, and Richards and Pringle's Georgia Minstrels at the Funke. Both cos. did a good business, although having Forepaugh's Circus in opposition. The only attraction billed now is King the Mind Reader at reduced prices at the Lansing 31. My understanding is that John Dillon will occupy State Fair week at this house. John Dowden, treasurer of the Lansing, returned this week from a long visit to his old home at Wilton, Iowa, and the World's Fair. Mr. Dowden has been connected with the Lansing ever since its completion. D. E. McCoy, of Topeka, Kans., has been sent up here to take the local management of Crawford's house, the Funke, in this city, vice W. A. Harding, who left to take the management of the Love Opera House at Fremont.

FREMONT.—LOVE OPERA HOUSE (E. L. Martling, manager): A Nutmeg Match opened the season Aug. 28 to light business. Alba Heywood 12.

NORTH CAROLINA.

RALEIGH.—NEW ACADEMY OF MUSIC (G. E. Leach, manager): This house was dedicated Aug. 21 with The Phœnix by Milton Nobles. Mr. P. H. Busbee, the orator, was introduced by Mayor Badger, and in a business like manner formally dedicated the Academy to music and the drama. He spoke in beautiful language of the ennobling and elevating influences of the legitimate drama, and lauded the public spirit of the founder of this magnificent theatre, Mr. A. F. Page. During the second act of The Phœnix Mr. Nobles was presented with an artistic representation of the Phœnix, with the wings of an owl, rising from a flamed red chrysanthemums. The souvenirs were appropriate and handsome. Raleigh now has one of the finest theatres in the South, and her people will patronize first-class attractions.

GOLDSBORO.—MESSENGER OPERA HOUSE: Alabama will open the house Sept. 15.

NORTH DAKOTA.

FARGO.—OPERA HOUSE (Charles Gottschalk, manager): GOSSIP: The Sackett's Theatre co., Aug. 21 2, to large business. On Thursday night people were turned away on account of not having room. Miss Sackett has been very ill with lung fever the past two weeks. J. C. Henderson will have the entire management of the co. the rest of the season.

OHIO.

COLUMBUS.—GRAND OPERA HOUSE (J. G. and H. W. Miller, managers): Patent Applied For opened to a big house Aug. 28 and drew well. Salvini in repertoire 29 30.——HENRIETTA THEATRE (Dickson and Talbott, managers): Cleveland's Minstrels 29, 30; big business. Span of Life 28-2; large business. Charles Dickson in Incog. 4, 5.——PARK THEATRE (Dickson and Talbott, managers): Just Landed pleased large audiences 28-30; co. strong and well balanced. A Pair of Kids 31; Sadie Masson in Kentucky Girl 4-6; Cruisseen Lawn 7-9.

DAYTON.—THE GRAND (Harry E. Feicht, manager): Lew Dockstader's Minstrels Aug. 29; good business. Bessie Bonehill 4.——THE PARK (Harry E. Feicht, manager): A Pair of Kids 28-30; S. R. O. Just Landed fills in the week. A Kentucky Girl 7-9.——CUBS: Jake Rosenthal was here 26 with his two-by four smile, and a cargo of press notices. Carlotta, of The Pair of Kids co., was quite ill while here, and unable to dance. Your correspondent has been informed by very reliable authority that James E. Wilson has been offered the management of the Summer stock co. at the Soldiers' Home next Summer. Mr. Wilson is one of the best leading men in the country, a thorough business man, and a favorite with the inmates of the Home, as well as Daytonians. The amusement committee at the Home have certainly selected the proper person. Mr. Wilson will be a valuable acquisition to Memorial Hall.

CANTON.—THE GRAND (L. B. Cool, manager): The Hustler was presented at this house Aug. 22. This is its third appearance and the general verdict is that The Hustler improves with age. Business good. Lew Dockstader's Minstrels delighted a large audience 23. Decidedly the best minstrel performance we have had in a long time.——SCHAEFER'S OPERA HOUSE (L. B. Cool, manager): The Boston Comedy co. opened a week's engagement in Esmeralda 28; business good.——ITEM: C. Riley Solomon, manager, and Charles Nash in advance of the Boston Comedy co., are former residents of this city.

TOLEDO.—PEOPLE'S THEATRE (Brady and Garwood, managers): The Actors' Holiday opened for the week 30 Aug. 28 to a fair house. Several new people joined the co. here and the performance ran a little rough the first night. Frank McNish, Lew Bloom and the Arlington Sisters are the principal people in the cast.

CIRCLEVILLE.—GRAND OPERA HOUSE (Percy Walling, manager): Boyd's Modern Minstrels Aug. 28; good business. This was the opening attraction.

WASHINGTON C. H.—OPERA HOUSE (G. B. Smith, manager): The Rices Aug. 21 26; satisfactory entertainment. Boyd's Modern Minstrels 29.

CANAL DOVER.—BIG 4 OPERA HOUSE (Beiter and Cox, managers): Andrews' Two Old Cronies will open the season of the Big 4 Opera House 8. A good list of attractions has been booked for this season.

MARYSVILLE.—CITY OPERA HOUSE (J. P. Pearse, manager): A Pair of Kids Aug. 26; packed house; opening attraction.——ITEM: The audience was greatly disappointed by the cutting of the play and the omission of Carlotta's dancing.

FREMONT.—OPERA HOUSE (Heim, Haynes and Russell, managers): The Fremont Opera House will open the season 6 with Lillian Kennedy in She Couldn't Marry Three.

EAST LIVERPOOL.—NEW GRAND (James E. Orr, manager): Thomas Keene opened in Richard III. Aug. 27. Governor McKinley occupied one of the boxes.

PENNSYLVANIA.

HARRISBURG.—GRAND OPERA HOUSE (Markley and Co., managers): The season was opened by the production of Ezra Kendall's new play, The Substitute, to fair business Aug. 26. It is not possible to give an honest favorable verdict on the merits of this play, as there is much talk and little action. The most creditable work, except that of the star, was done by little Atty Dunn, who was a very clever foil to the elongated Ezra. As this was only the second time the play was given, they are to be excused for holding the audience until nearly midnight.——ITEM: This section is afflicted with the prevalent business depression. The railroads have reduced the working time of the employés to one-half, and our other industries, steel works, etc., being closed down, the outlook for the new season is not encouraging. In a recent conversation with Manager Appell, of the Gilbert Opera co., your representative was pleased to learn that their season was almost wholly booked, with a few weeks kept open for contingencies. Their paper is new and original.

WILKESBARRE.—MUSIC HALL (James R. Waite, manager): This popular house, which will hereafter be known as Waite's Music Hall, opened the season Aug. 28 with A Dark Secret to one of the largest audiences in the history of the house, a large number of late comers being turned away. It was also the opening night of the co., and as the cast is mostly the same as last season, the performance ran very smoothly. The specialties in the third act are clever and were well received. Manager Waite has wrought many changes in his newly acquired house. To the old patrons it was a delightful revelation. The walls and ceiling have been painted and frescoed, the floor neatly carpeted, smoking and toilet rooms and lavatory added. The stage has been enlarged, new scenery added, and the old repainted. The dressing rooms have been refurnished and are models of comfort. The house will play popular price attractions, and will be open six nights a week and Tuesday, Wednesday, Friday and Saturday matinees. Manager Waite says he has thirty-five weeks' time filled, which includes most all the leading popular price attractions.—— GRAND OPERA HOUSE (M. H. Burgunder, manager): A Trip to Chinatown was the opening attraction 30 and drew a large house; S. R. O. was the cry at the box office early in the evening. The house has been thoroughly renovated during the Summer. Manager Burgunder's policy for the coming season will be three attractions a week, strictly first class cos.

READING.—ACADEMY OF MUSIC (John D. Mishler, manager): The season opens Aug. 31 with A Trip to Chinatown, an advance sale of over $500 indicating S. R. O. The Still Alarm 4; A Breezy Time 4. The Academy looks like a new theatre. During the Summer the rigging loft was raised to a height of 60 feet, five sets of new scenery painted, two new sets of furniture, and two carpets provided for the stage. The dressing-rooms which have always been models of cleanliness and convenience are now more luxurious than ever, and the stairways leading to them are covered with Brussels carpet. The auditorium is newly painted as are also the box-office and manager's room. The theatre is lighted with either gas or incandescent lights. Mr. Mishler this season has declined over one hundred applications upon any terms. He stands in our community foremost for enterprise, liberality and benevolence which gives him a great advantage in catering to a class of people that are discriminating in their amusements. His style of advertising is odd, original, interesting, effective and truthful. He is a man that in every particular understands his business and takes a great personal pride in it regardless of pains, trouble or expense.

CORRY.—WEEKS' THEATRE (S. A. White, manager): Opens the season in A Straight Tip 7. Mr. White, the energetic manager, has proven himself equal to the task. The house has been newly frescoed and carpeted throughout, putting it in first-class condition, and the cos. booked will be the strongest and best ever presented here. The Rich and Van Osten Opera co. are here rehearsing two new operas, the initial performance of which will be given about 11, 12.

WARREN.—LIBRARY THEATRE (W. A. Alexander, manager): Stetson's Uncle Tom's Cabin co. Aug. 25; fair sized and well-pleased audience. Edwin Arden 5.

CHESTER.—GRAND OPERA HOUSE (Thomas Hargreaves, manager): Monte Carlo Aug. 17; fair business. Devil's Auction 28; Admitted to the Bar 2.

ERIE.—PARK OPERA HOUSE (Wagner and Reis, managers): Edwin Arden's co. in Eagle's Nest Aug. 28; fair audience.——ITEMS: George Chenet, who has been spending his vacation with his father, Joseph Chenet, of the Park Opera House, will leave 30 for Syracuse to accept the position of business manager of Dammers' Errors co. who will open their season at Rome, N. Y., 12.—Dick Hall, general contracting agent for Barnum and Bailey's Circus, was in the city last week arranging for their appearance here 28. The regular season of the Park Opera House will open 6 with A Crazy Patch.

NEW CASTLE.—OPERA HOUSE (R. M. Allen, Jr., manager): Lillian Kennedy in She Couldn't Marry Three opened the season Aug. 25 to poor business. GOSSIP: John W. Vogel, business manager of Al. G. Field's Minstrels, was married 26 to Miss Florence Cornell, a non-professional of Columbus, O., the ceremony taking place at the home of the bride's parents.—Horner and Russell's International Railroad Show, which started from here July 29, collapsed at Mansfield, Pa., Aug. 26.

READVILLE.—ACADEMY OF MUSIC (E. A. Hempstead, manager): Lillian Kennedy and a competent co., made a good impression upon a good sized audience in She Couldn't Marry Three Aug. 24. Baker Opera co. for three nights 28 30 in Bohemian Girl, Fra Diavalo, and Olivette to rather light business. The merits of the co. deserved better patronage.

ALLEGHENY CITY.—NEW PALACE THEATRE (S. T. Little and George V. Connor, managers): Week of Aug. 21 Master and Man; business excellent. Week of 28 Sadie Hasson in A Kentucky Girl gave satisfaction to large houses. Week of 4 Slaves of a City.——ITEM: It is claimed for the new Palace Theatre that it is the handsomest and best equipped popular priced theatre in America. It has a promenade garden with a miniature falls of Niagara which is very pretty.

APOLLO.—OPERA HOUSE: During the Summer the Opera House stage has been entirely remodelled and is now adapted to all modern plays. The stage has been enlarged and adjusted to all sizes of scenery. The regular season opens 2 with Thomas W. Keene. September and October are booked solid.

UNIONTOWN.—GRAND OPERA HOUSE (James T. Davies, manager): House will be opened Aug. 28 by Professor George Bartholomew's horses for three nights.

POTTSTOWN.—Manager Harrison will reopen the Opera House 8 with Charles A. Loder in On, What a Night. As Mr. Loder formerly resided here and is favorably looked upon by our citizens as an actor of no mean ability, a large house will undoubtedly greet him. The bookings for the season comprise some of the very best cos. playing in this section.

YORK.—OPERA HOUSE (B. C. Pentz, manager): The season here was opened with The Burglar Aug. 28. Despite the intense heat a large audience attended; performance excellent. Manager Pentz had the beautiful auditorium embellished with potted plants, ferns, palms, etc., for the occasion. The house has had many improvements added to it since last season, one feature in particular being the introduction of variegated electric lights in groups for stage coloring. The ushers and orchestra appear in full dress suits, the house police in regulation uniform, and the programme boy in blue and brass buttons. The young lady in charge of the ladies' room also wears a becoming costume.—— ITEMS: Manager Pentz, on the opening 28, had a broad smile in his private office for those directly invited. The opening made him happy.—Frank L. Perley, the genial and clever press agent of Barnum and Bailey's extended courtesies to your correspondent as heretofore. Thanks. Mr. Perley, who is assisting in managing Modjeska's tour, will have his star here this season.

BEAVER FALLS.—SIXTH AVENUE THEATRE (F. H. Cashbaugh, manager): Lillian Kennedy in She Couldn't Marry Three Aug. 26 gave fair satisfaction to only fair business, owing to the extreme heat. The Still Alarm 28 to good business notwithstanding a very heavy rainstorm, which kept a large number away. Anderson's Two Old Cronies 31; Eagle's Nest 9; McCarthy's Mishaps 10; A Breezy Time 16.

MT. CARMEL.—G. A. R. OPERA HOUSE (Joe Gould, manager): Charles A. Loder in On, What a Night opened the season to a very large audience Aug. 29. The Hilarity Trio received six encores, which kept them on the stage for three quarters of an hour; co. good.——ITEMS: Harry Shuma, late of Sweeny's Alvido and Goteze Minstrels, takes a prominent part in Oh, What a Night.—The Leigh Sisters in their delusion dance did not appear owing to an engagement at Chicago, but will join the co. at Shamokin 30.

BUTLER.—ARMORY OPERA HOUSE (P. M. Keene, manager): The season opened Aug. 24 with She Couldn't Marry Three; small house; satisfactory performance. The Still Alarm 29; small house, very good performance.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (John L. Gaither, manager); Bush and Bennett's Comedy co. Aug. 28, week, to good business and appreciative audiences. They opened the house for the season. This is their first appearance with a company on the road. Mr. Bush is a resident of this town, and has been in the theatrical business for several years. Wish them much success.—— ITEM: The Academy of Music is a thing of the past. Mr. Elliott is changing the house into offices. We have now only the Lycoming Opera House.

NORRISTOWN.—GRAND OPERA HOUSE (John E. Murphy, manager): The season opened here on Aug. 28, and notwithstanding the extreme heat, a large audience witnessed Ezra Kendall in The Substitute.

RHODE ISLAND.

NEWPORT.—OPERA HOUSE (Henry Bull, manager): The Howard Specialty co. had a big house Aug. 24. The large audience were much disappointed with Lottie Collins in not singing her "Ta-ra-ra," etc., when, after repeated encores, she announced that she had buried it. When an audience demands a specialty from a performer, it does not seem good judgment to have them go away disappointed. Russell's Comedians, including Willis Sweetnam, William Wood, James Thornton, Amelia Glover, Matilde Cottrelly, Kate Uart and others in a new edition of The City Directory 28 to a good house. The new edition is by Louis Harrison, but if it is to be anything like the success claimed for the old one, Mr. Russell requires a later edition at once, one of the up-to-morrow kind, for it is only the very hardest work by the good people in the cast that makes it go at all. Aaron Woodhull in Uncle Hiram had a fair house 29. Louis Aldrich will open his season in The Senator 2. Helen Mora in Comrades 4; George Thatcher's Africa 6; and Madame Furach-Madi, who has been summering here, has arranged an artistic programme for 8.—— STAGY: Dr. William T. Bull, son of Manager Bull, and his wife, formerly Mrs. James G. Blaine, Jr., have returned from abroad.—During the performance 24 a creaking noise in the gallery caused many false reports as to its safety, and the following morning Manager Bull addressed a communication to Mayor Horton asking that a rigid inspection of the same be made by competent men. The Mayor appointed three of the most practical builders in town, who have announced its perfect safety in every respect. The extra gallery is an innovation for Newport, and your correspondent suggests that the cause can easily be attributed to the gallery gods who now swarm there (drawn by the twenty-five cent admission) and their constant munching on the peanut, as it is an actual fact that the stock-in-trade of the fruiterer who supplies the gods was exhausted at 8:45 on the evening of 24.

SOUTH DAKOTA.

SIOUX FALLS.—GRAND OPERA HOUSE: (S. M. Bear, manager): The season opens at this house 11, with the Brown Theatre co., one of the best repertoire cos. on the road this season. Manager Bear has booked an excellent line of attractions.

TENNESSEE.

KNOXVILLE.—STAUB'S THEATRE (Fritz Staub, manager): George Wilson in Monte Carlo Aug. 25, 26, and matinee drew good houses. Audiences well pleased. The Burglar 1, 2.——ITEM: George Wilson received an ovation from his host of admirers, who thronged the streets to witness the illuminated parade from the station. He said he felt as big as the President of the United States.

CHATTANOOGA.—NEW OPERA HOUSE (Paul R. Albert, manager): The season was opened by George Wilson's Minstrels, allied with Primrose and West's Comedy co. in Monte Carlo Aug. 28, 29. The house was well filled at both performances. Manager Albert has had the entire house repainted and handsomely fitted with new and attractive furniture and scenery, etc., is making every effort to please the public. When, Why and Where co. 2, and matinee. A. Q. Scammons' Burglar 4.

TEXAS.

CALVERT.—CASIMIR OPERA HOUSE (I. P. Casmir, manager): The Opera House has gone through the usual renovation, and everything looks bright and clean. Manager Casmir has booked on an average of two cos. a week during this season, which promises to be one of first-class performances and the best that theatregoers have ever witnessed here. The town is inhabited by 5,000 people, and they are what is termed amusement going people. It is without a doubt the best one night stand in the State, and all first class cos. will do well to correspond with Manager Casimer for dates. The season opens with Barlow Brothers' Minstrels on Sept. 14, followed by Leslie Davis' co. on Sept. 20 29.

WACO.—THE AUDITORIUM (S. A. Hobson, manager): The Ladies' Typical Mexican Orchestra Aug. 25, 26 and matinee also sacred concert Sunday to large business; excellent performance. The co. is composed of eighteen handsome senoritas, ranging from sixteen to twenty-four years of age, and each one a highly talented musician, their selections being all of the classical order and most artistically performed. Cleveland Brothers, proprietors of this co., are men of means, and will spare no expense in presenting this great and novel attraction before the public. Sam Hobson, manager of the Auditorium, is also superintendent of the Hobson Electric Street Cars and one of the most popular young men in the State. Next season The Auditorium, as a Summer theatre and under the able management of Sam Hobson, will be second to none in the State. The Auditorium is situated in the suburbs of the city, on Provident Heights, has a large stage, beautiful scenery, and a seating capacity of 1,000, about ten minutes' ride from the city, and the coolest place on earth. Mr. Hobson is now booking attractions for next season.—The Garland Opera House will open 14 with Newell Brothers (twin stars) in The Operator. Mr. Garland has the best attractions coming South for his Opera House this season.

VERMONT.

RUTLAND.—HIGGINS' OPERA HOUSE: She Aug. 22; fair audience. Gorton's Minstrels 29; large audience.

MONTPELIER.—BLANCHARD OPERA HOUSE. (G. L. Blanchard, manager): A Social Session Aug. 29; small audience; performance pleasing. Reno-Ford co. supporting Arthur Sidman in Squire Hawkins 30; fair house; good performance.

VIRGINIA.

LYNCHBURG.—OPERA HOUSE: The season was auspiciously opened Aug. 25 by Al. G. Field's Minstrels to S. R. O. Field and Cushman added to their laurels.——ITEMS: The house, greatly improved, makes, with the beautiful curtain and scenery, by Sosman and Landis, a most inviting appearance. The Carrol, the new fifty thousand dollar hotel, is nearing completion.

DANVILLE.—ACADEMY OF MUSIC (Col. J. M. Neal, manager): Al. G. Field's Columbian Minstrels opened the season to a crowded house, comprising the beauty and fashion of this city. Very rarely has any performance in Danville been so cordially commended and heartily enjoyed. Mr. Field has always been a favorite in this city, but his entertainment this season, it is conceded, surpasses any he has ever before presented. Since last season the Academy of Music has been greatly improved by the more convenient arrangement of seats, alteration in the entrances, more convenient location of the box-office, general furbishing up of the auditorium, and other improvements for which Col. Neal, the enterprising manager, is entitled to public thanks.

ALEXANDRIA.—OPERA HOUSE: Anderson's Jolly Old Chums (Two Old Cronies) Aug. 31.

WASHINGTON.

SEATTLE.—THEATRE (I. W. Hanna, manager): Newton Beers' Lost in London co.; light business.——ITEMS: Marguerite DeForest (Mrs. E. E. Keeley) and Little Edna Keeley joined the Newton Beers co. here 14.—William Bennett, of Conway's old co., has gone to San Francisco.—Mr. Conway has purchased Mr. C. A. Wass' interest in the Portland house for a consideration of $5,000. He will abandon the Auditorium there.

WEST VIRGINIA.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, manager): Al. G. Field's Minstrels Aug. 28; very good performance to a crowded house. The Salvini co. rehearsed here last week to open 4.—— ITEM: Rita Peckham, assisted by Con McAuliffe and Mr. Peckham's class, will give a sparring exhibition at the Opera House Wednesday night, 6.

WISCONSIN.

WEST SUPERIOR.—OPERA HOUSE: John Drew in The Masked Ball Aug. 30 to an enthusiastic audience. Maude Adams and Harry Harwood shared equal honors with Mr. Drew. The house was not as well filled as it should have been, due probably, to advanced prices.

BELOIT.—WILSON'S OPERA HOUSE. (R. H. Wilson, manager): Duncan Clark's Female Minstrels Aug. 24.

LA CROSSE.—THEATRE (J. T. Condon, mgr.): The last attraction under Mr. Strasilipka's management will be seen here Aug. 30, when Lincoln J. Carter's play, The Tornado, will be produced. The regular season opens 2 with A. S. Willard in The Middleman. Sutherland and Ewald's Dramatic co., which has been here some time rehearsing Streets of New York, will soon go upon the road.—"Punch" Robertson and wife are still in the city.—C. W. Kelly has leased the Park Theatre.

CANADA.

MONTREAL.—QUEEN'S THEATRE (Sparrow and Jacobs, managers): In spite of a heavy rain storm Vernona Jarbeau co. opened to Starlight to good business Aug. 28. The plot of Starlight is vague, in fact it gets vaguer every year. The specialties are everything, and these are decidedly good. The people who surround Miss Jarbeau are very clever

in their lines. Specially worthy of mention is Hattie Wells, who does one of the most graceful and artistic dances seen here for a long while. Master Jack Fenton, the boy tenor, has a phenomenal voice. Lawrence Hartley in The Play of 4 == THE ACME HOUSE. (Sparrow and Jacobs, managers.) A. Y. Pearson's 806 co. opened to good business 28. The play is a fine spectacular production and was well received. London Specialty co. 4 == ITEM. The Academy opens 4 with the Mapleson-Whitney co. in The Fencing Master.

WINDSOR.—GRAND OPERA HOUSE (Sculley and Gignac, managers): Starr and Nicolai's clever co. opened the Grand Aug. 21, playing A Barrel of Money. The co., headed by Jessie Mae Hall is a very good one, and won much favor with the large audience present. The new management are popular young men and great hustlers. This is their first experience, and their friends all wish them success.

OTTAWA.—The Grand Opera House opens for the season 4 with Jarbeau.

ST. JOHN.—OPERA HOUSE (A. O. Skinner, manager): Thomas E. Shea co. closed their engagement Aug. 26. Business good during the week. Barred Out, Sing Sing, Mixed Up, Rip Van Winkle, and Snatch of New York were the attractions. Dr. Bull opened 28 to a very large house.

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in our subsequent issue dates must be mailed so as to reach us on or before that day.

DRAMATIC COMPANIES.

A TURKISH BATH (E. H. Macoy, mgr.): Omaha, Neb., Sept. 3-8. Clinton, Ia., 11, Clarinda 12, Hamburg 13, Lincoln, Neb., 14-16, Tecumseh 17, Falls City 18, Horton, Kans., 20, St. Joseph, Mo., 21-23.

A COUNTRY SPORT (Peter F. Dailey): Boston, Mass., Sept. 4—indefinite.

ARISTOCRACY (Freeman and Havman, mgrs.): Portland, Ore., Sept. 4-7, Denver, Col., 11-16, Omaha, Neb., 18-20, Kansas City, Mo., 21-23.

A STRANGER IN TOWN (Murray and Lenman, mgrs.): Oil City, Pa., Sept. 6, Corry 7, Williamsport 8, Easton 9, Bethlehem 10, Harrisburg 13, York 14, Lancaster 15, Trenton, N. J., 16, New York city 18-23.

ALEXANDER SALVINI (W. H. Wilkison, mgr.): Lexington, Ky., Sept. 6, Paris 7, 8, Mt. Sterling 9, Wheeling, W. Va., 11, Zanesville, O., 12, Columbus 13, 16, Cincinnati 18-20.

ACROSS THE POTOMAC (Augustus Pitou, mgr.): Boston, Mass., Sept. 4-9, Lynn 11, 12, Brockton 13, 14, Lowell 15, 16, Providence, R. I., 18-20, New Bedford, Mass., 21, Haverhill 22, 23.

ARTHUR LLOYD (M. Kvl., mgr.): Pittsburg, Pa., Sept. 4-9, Philadelphia 11-18, Baltimore, Md., 18-23.

ALICE KEMP: Norwalk, Conn., Aug. Sept. 4-9.

ANNIE MITCHELL: Chatham, N. Y., Sept. 4-9.

ADAMS: Richmond, Va., Sept. 7.

ACTORS' HOLIDAY (Miles and Caldwell, mgrs.): Cleveland, O., Sept. 4-9.

ALFRED FOSTONIA: Joplin, Mo., Sept. 6, Pittsburg, Kans., 7, Rich Hill, Mo., 8, Fort Scott, Kans., 9.

A BARREL OF MONEY (Brady, Garwood and Stair, mgrs.): Joliet, Ill., Sept. 6, Rochelle 7, Aurora 8, Racine, Wis., 9, Chicago, Ill., 10-16, Streator 18, Kankakee 19, Champaign 20, Mattoon 21, Paris 22, Terre Haute, Ind., 23.

A CHECKER JACK (Stair, Brady and Garwood, mgrs.): Adrian, Mich., Sept. 6, Jackson 7, Pontiac 8, Mt. Clemens 9, Detroit 10-16, Grand Rapids 18-23.

BLACK CROOK (Springer and Welty, mgrs.): Boston, Mass., Sept. 4—indefinite.

BURKE COMEDIANS: Sherman Mills, Me., Sept. 6.

BLUNDERS: Kalamazoo, Mich., Sept. 6, 7.

BLUE GRASS (Rosenquest and Arthur, mgrs.): Boston, Mass., Sept. 4-16.

BLUE GRASS (George W. Fetter, mgr.): Buffalo, N. Y., Sept. 4-9, Jersey City, N. J., 11-16.

BLACK CROOK (Eugene Tompkins, mgr.): New York city Aug. 14-Sept. 16.

BY THE WORLD PRODUCTIONS (Doré Davidson, mgr.): St. Louis, Mo., Sept. 4-9.

BILLY BARRY (Dailey and Camb, mgrs.): Boston, Mass., Sept. 4-9.

BREEZY TIME (Fitz and Webster, mgrs.): Hazleton, Pa., Sept. 6, Williamsport 7, Scranton 8, Williamsport 9.

CHARLES DICKSON (Henry Doblin, mgr.): Petersburg, Va., Sept. 6, 7, Columbus, O., 8, 9, St. Louis, Mo., 10-16, Belleville, Ill., 17, Alton 18, Macon, Mo., 22, Sedalia 23.

CHIP OF THE OLD BLOCK (Stair, Brady and Garwood, mgrs.): Louisville, Ky., Sept. 4-9, Evansville, Ind., 10-14.

COLUMBIAN COMEDY: Hamilton, Mo., Sept. 4-9.

COUNTY FAIR (Arthur G. Thomas, mgr.): Paterson, N. J., Sept. 22, 23.

CARROLL JOHNSON (J. W. Campbell, mgr.): Kansas City, Mo., Sept. 4-9, Leavenworth, Kans., 10, Lawrence 11, Topeka 12, Leavenworth 13, Atchison 14, St. Joseph, Mo., 15, 16, Omaha, Neb., 17-23.

COOK DRAMATIC (Robert Cook, mgr.): Irwin, Pa., Sept. 4-9, Altoona 11-16.

CARRIE LOUIS (Howard Wall, mgr.): Ironton, O., Sept. 4-9.

CORSE PAYTON: Muscatine, Ia., Sept. 4-9, Eldora 11, Osceola 12, 13.

CRUSHED LAWS (Dan McCarthy): Dayton, O., Sept. 4-9.

CHARLES T. ELLIS (Archie H. Ellis, mgr.): Middletown, Conn., Sept. 6.

COUNTRY SQUIRE (Harry J. Clapham, mgr.): Peekskill, N. Y., Sept. 8, Newburg 9, Plainfield, N. J., 10, Asbury Park 12, 13, Red Bank 14, Chester, Pa., 15, Wilmington, Del., 16, Harrisburg, Pa., 18.

CHASE WELLS: Anderson, Ia., Sept. 4-9, Shenandoah 11-16, Red Oak 18-23.

DARKER SHADE (E. J. Abram, mgr.): New Haven, Conn., Sept. 6, Westerly, R. I., 7, Fall River, Mass., 8, 9, Lowell 11, Nashua, N. H., 12, Manchester 13, Dover 14, Portsmouth 15, Haverhill, Mass., 16, Lawrence 18, Waltham 19, Marlboro 20, Newport, R. I., 21, Taunton, Mass., 22.

DARK SECRET (Hart Smith, mgr.): Philadelphia, Pa., Sept. 4-9.

DEAN KETCHUM: La Crosse, Wis., Sept. 4-9.

DISTRICT FAIR (A. Y. Pearson, mgr.): Brooklyn, N. Y., Sept. 4-9.

DIAMOND BREAKER (Neil Florence, mgr.): Paterson, N. J., Sept. 7-9.

DENMAN THOMPSON: Chicago, Ill., July 3—indefinite.

DEN BELL (Eastern, George W. Sammis, mgr.): Bridgetown, N. Y., Sept. 22.

DONNELLY AND GIRARD (Sam P. Cox, mgr.): Buffalo, N. Y., Sept. 4-9, Watkinsoarre, Pa., 11, Scranton 12, Elmira, N. Y., 13, Binghamton 14, Syracuse 15, 16.

DEVIL'S MINE: Clearfield, Pa., Sept. 6, Houtzdale 7, Greensburg 8, Latrobe 9.

ECHO AND ECHO: Wheeling, W. Va., Sept. 7-9.

EDGEWOOD FOLKS (Alba Heywood, O. W. Heywood, Mgrs.): Falls City, Neb., Sept. 6, Tecumseh 7, Lincoln 8, 9, Nebraska City 11, Weeping Water 12, Fremont 13, Schuyler 14, Auburn 15, Columbus 16, Osceola 18, York 19, 20, Grand Island 22.

E. S. WILLARD: Chicago, Ill., Sept. 4-23.

EIGHT BELLS: New York city Sept. 4-9.

EVANS AND HOEY (W. D. Mann, mgr.): Indianapolis, Ind., Sept. 4-9.

EUGENE O'ROURKE (Harrison and Blande, mgrs.): Boston, Mass., Sept. 4-9.

E. H. SOTHERN (David Frohman, mgr.): New York city Aug. 7—indefinite.

EAGLE'S NEST (W. A. Edwards, mgr.): Warren, O., Sept. 6, Akron 7, New Philadelphia 8, Beaver Falls, Pa., 9, Columbus, O., 11-16.

EFFIE ELLSLER (W. S. Hillar, mgr.): Hartford, Conn., Sept. 7.

EMMA VANDEN (J. S. Grandes, mgr.): Carrollton, Mo., Sept. 6, Fulton 7-9.

FLAG OF TRUCE (Walter Sanford's): Troy, N. Y., Sept. 6, Albany 7-9, Rondout 11, 12, Trenton, N. J., 14-16, Brooklyn, N. Y., 18-23.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Mattoon, Ill., Sept. 6, Paris 7, Champaign 8, Danville 9, Paris 11, Terre Haute, Ind., 12, Vincennes 13.

FANTASMA (Barlow Brothers, mgrs.): Detroit, Mich., Sept. 4-9, Flint 11, 12, Lansing 13, 14, Muskegon 15, Grand Rapids 16, Marshall 17, Jackson 18, Zanesville 19, 20, Wheeling, W. Va., 21-23.

FRANK MAYO (J. F. Arnold, mgr.): Rome, N. Y., Sept. 6, Binghamton 8, Utica 9, Troy 11, 12, Albany 13, 14, Herkimer 15, Johnstown 16, Gouverneur 18, Ogdensburg 19, 20, Ottawa, Ont., 21, 23.

FAUST (Griffith's): South Bend, Ind., Sept. 4, Battle Creek, Mich., 6, Dowagiac 7, Benton Harbor 8, Muskegon 9.

FOUNDER (Harry A. Lee, mgr.): Eau Claire, Wis., Sept. 6, West Superior 7, Duluth, Minn., 8, 9, St. Paul 11-16, Minneapolis, 18-23.

FOREPAUGH STOCK: Philadelphia, Pa., Aug. 21—indefinite.

FANNY (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

FOREIGN HOKE (Joe Freeman, mgr.): Chicago, Ill., Sept. 4-9.

FAT MEN'S CLUB (Harry W. Semon, mgr.): New York city Sept. 4.

FLEMING STOCK (W. J. Fleming, mgr.): Jersey City, Sept. 4—indefinite.

GERMAN LILLIPUTIANS (Rosenfeld Bros., mgrs.): New York city Sept. 4—indefinite.

GRAHAM EARLE: Carmi, Ill., Sept. 4-9.

GIRL I LEFT BEHIND ME (Charles Frohman, mgr.): Chicago, Ill., May 29—indefinite.

GOLDEN WEDDING: Boston, Mass., June 5—indefinite.

GLAN-DA LOUGH (W. H. Powers, mgr.): New York city Aug. 28-Sept. 9.

GRIMES' CELLAR DOOR: Holyoke, Mass., Sept. 6, Westfield 7, Pittsfield 8, Poughkeepsie, N. Y., 9, Baltimore, Md., 11-16.

HOSS AND HOSS (W. G. Smyth, mgr.): Philadelphia, Pa., Sept. 4-9, Louisville, Ky., 11-13, Evansville, Ind., 14, Terre Haute 15, Bloomington, Ill., 16, St. Louis, Mo., 18-23.

HAMILTON MARVIN: Goodland, Ind., Sept. 4-9.

HUMPTY DUMPTY (Bates Brothers, mgrs.): Adams, Mass., Sept. 6, Hudson, N. Y., 7, Catskill 8, Schenectady 9, Mechanicsville 11, Amsterdam 12, Gloversville 13, Little Falls 14.

HELD IN SLAVERY (W. N. Lawrence, mgr.): Hamilton, Ont., Sept. 2.

HELENE MORA (James Hyde, mgr.): Lawrence, Mass., Sept. 6.

HOYTS REPUBLIC (Chase (W. W. Chase, mgr.): St. Louis, Mo., Sept. 3-9.

HARRY LINDLEY: Belleville, Ont., Sept. 4-9, Kingston 11-16.

HORRIGAN'S STOCK (M. W. Hanley, mgr.): New York city Aug. 28—indefinite.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Charlotte, Mich., Sept. 6, Owosso 7, Bay City 8, East Saginaw 9, Grand Rapids 11-13, Battle Creek 14, Adrian 15, Jackson 16, Rochester, N. Y., 18-23.

HENRY IRVING ELLEN TERRY (Henry E. Abbey, mgr.): San Francisco, Cal., Sept. 4-16, Portland, Ore., 18-19, Tacoma, Wash., 20, Seattle 21.

HOUSE WITH GREEN BLINDS (Dan Sperry, mgr.): Philadelphia, Pa., Sept. 4-16.

HAILE'S COMEDIANS (James D. Finch, mgr.): Dupuon, Ill., Sept. 6, 7, Carbondale 8, 9, Anna 11-16.

HOLDEN COMEDY: Peoria, Ill., Sept. 4-9.

IVY LEAF (W. H. Powers, mgr.): Detroit, Mich., Sept. 3-9.

IN OLD KENTUCKY (Litt and Davis, mgrs.): Williamsport, Pa., Sept. 6, Pottsville 7, Easton 8, Allentown 9, New York city 11-13, Harlem, N. Y., 18-23.

IRISHMAN'S LOVE (Norman W. Scott, Jr., mgr.): Philadelphia, Pa., Sept. 4-9.

JAMES A. REILLY (James E. Orr, mgr.): So. Chicago, Ill., Sept. 5, 6, Elkhart, Ind., 11, Wabash 12, Shelbyville 14, Washington 14, Vincennes 15, Evansville 17-20, Owensboro, Ky., 21.

JANSEAU COMEDY (Jeff D. Bernstein, mgr.): Hamilton, Ont., Sept. 8, 9.

JULIA MARLOWE (Fred Stinson, mgr.): Camden, N. J., Sept. 7.

JOHN DILLON (J. H. Shunk, mgr.): Des Moines, Ia., Sept. 6.

JUST LANDED (Ezra Kendall, mgr.): Wheeling, W. Va., Sept. 6.

JOLLY OLD CHUMS (H. P. Keen, mgr.) Salem, O., Sept. 6, Canton 7, Canal Dover 8, Cambridge 9, Marietta 10, Pomeroy 13, Charleston, W. Va., 14, Huntington 15, Ironton, O., 16.

JOSHUA SIMPKINS (Reno and Ford, mgrs.): Bridgeton, N. J., Sept. 6, Salem 7.

JOHN DREW (Charles Frohman, mgr.): St. Paul, Minn., Sept. 4-9.

JOHN F. KELLY (George M. Welty, mgr.): Newark, N. J., Sept. 4-9, Washington, D. C., 11-16.

JOHN AND DELLA PRINGLE: Osceola, Neb., Sept. 5-9.

JOHN L. SULLIVAN: Penn Yan, N. Y., Sept. 6, Lyons 7, Syracuse 8, 9.

KENTUCKY GIRL: Columbus, O., Sept. 6-9.

KEMPTON COMEDY: Atlanta, Ia., Sept. 4-9.

KATE PURSSELL (Chauncey Pulsifer, mgr.): Philadelphia, Pa., Sept. 4-9.

KATIE EMMET (Hartz Williams, mgr.): Topeka, Kans., Sept. 7, St. Joseph, Mo., 8, 9, Kansas City 10-13, Denver, Col., 17-23.

LOST IN NEW YORK (Colton and Rhyan, mgrs.): Philadelphia, Pa., Sept. 4-9, Pottstown 11, Reading 12, Williamsport 13, Shamokin 14, Scranton 15, Wilkesbarre 16, Cumberland, Md., 18, Johnstown, Pa., 19, McKeesport 20, New Castle 21, Youngstown, O., 22, Akron 23.

LEWIS MORRISON (Edw. J. Abram, mgr.): Toronto, Ont., Sept. 4-6, Detroit, Mich., 7-13, Grand Rapids 15, Elkhart, Ind., 16, Fort Wayne 18, Logansport 19, LaFayette 20, Terre Haute 21, Evansville 22, Decatur, Ill., 23.

LYCEUM THEATRE STOCK (Daniel Frohman, mgr.): Chicago, Ill., Sept. 4-30.

LATER ON (T. W. Dinkins, mgr.): Brooklyn, E. D., Sept. 2-9.

LEWIS MORRISON'S Eastern Co., (Edw. J. Abram, mgr.): Willimantic, Conn., Sept. 6, Meriden 7, New London 8, Rockville 9, New Haven 11, 12, Bridgeport 13, 14, Norwalk 15, Birmingham 16, Newport, R. I., 18, Pawtucket 19, Brockton, Mass., 20, Plymouth 21, Milford 22, So. Framingham 23.

LIGHTS O' LONDON (Frazer Coulter, mgr.): Philadelphia, Pa., Sept. 4-9, Lancaster 11, Harrisburg 12, McKeesport 13, Youngstown, O., 14, Akron 15, Canton 16.

LEWIS BROTHERS: Baltimore, Md., Sept. 4-9.

L'ENFANT PRODIGUE (Ariel Barney, mgr.): New York city Aug. 28—indefinite.

LIBERTY HALL (Charles Frohman, mgr.): New York city Aug. 21—indefinite.

LILLIAN TUCKER (C. C. Vaught, mgr.): Quebec, P. Q., Aug. 1—indefinite.

LAWRENCE HANLEY (Frank Maeder, mgr.): Montreal, P. Q., Sept. 4-9.

LITTLE BLOSSOM: Monticello, Ia., Sept. 4-9.

LIMITED MAIL (Elmer E. Vance, mgr.): Pittsburg, Pa., Sept. 4-9.

LIGHTNING EXPRESS (Ed. Anderson, mgr.): Milwaukee, Sept. 3-9.

LAMADE-ROWELL: Albion, Ind., Bluffton Sept. 6, Delphos, O., 7, Ada 8, Sidney 9, Washington C. H. 11, 12.

MAY AND AUGUSTUS NEUVILLE: Birmingham, Conn., Sept. 5, Willimantic 7, Framingham, Mass., 8, Lawrence 9.

MAGIC BELLMAN: W. G. Smalling, mgr.): Gouverneur, N. Y., Sept. 4-9, Pulaski 11-13, Canastota 14-16, Nottingham 18-23.

MAYOURNEEN (Augustus Pitou, mgr.): Harlem, N. Y., Sept. 4-9.

MINNIE LESLIE (Geo. F. Mitchell, mgr.): Hackensack, N. J., Sept. 4-9, Passaic 11-16, Bridgeton 18-23.

MATTIE VICKERS (E. B. Vosburg, mgr.): Fort Scott, Kans., Sept. 6, Springfield, Mo., 7, Carthage, 8, Fort Smith, Ark., 9, Van Buren, 11, Little Rock, 12, Hot Springs, 13, Texarkana 14.

MADELAINE MERLE (Fred. Schwartz, mgr.): Unionville, Pa., Sept. 6, McKeesport 7, Richmond, Ind., 8, Frankfort 11, 9, So. Bend, 11, Laporte, 12, Michigan City 13, Dubuque, Ia., 15, Independence, 16, Decorah 18, Agona 19, Mason City 20, Waterloo 21, Vinton 22.

MIDNIGHT ALARM (A. Y. Pearson, mgr.): Troy, N. Y., Sept. 4, Burlington, Vt., 8, St. Albans, 9.

MR. AND MRS. RILEY: Shelbyville, Ind., Sept. 4-9, Greenville, O., 11-16.

MCCARTHY'S MISHAPS (C. E. Rice, mgr.): Pittsburg, Pa., Sept. 4-9.

MY JACK (Walter Sanford's): Chicago, Ill., Oct. 30-Nov. 18.

MONTE CARLO (Thomas E. Percy, mgr.): Savannah, Ga., Sept. 6, Charleston, S. C., 7, 8, Columbia 9, Macon, Ga., 11, Americus 12, Columbus 13, Montgomery, Ala., 14, Selma 15, Mobile 16, New Orleans, La., 17-23.

MAUDE ATKINSON-W. D. HARRISON: Monett, Mo., Sept. 6.

MONTE CRISTO: Danville, Ky., Sept. 6, Nicholasville 7, Lexington 8, Paris 9, Mt. Sterling 11, Frankfort 12, Georgetown 13, Maysville 14, Portsmouth, O., 15, Jackson 16, Catlettsburg, Ky., 18, Huntington, W. Va., 19, Charleston 20, Hinton 21, Clifton Forge, Va., 22, Lynchburg 23, Roanoke 25, Bristol, Va., 26, Knoxville, Tenn., 27, 28.

MARIE CHARLES-FREDERICK PAULDING (R. F. Stevens, mgr.): Albany, N. Y., Sept. 4-9, Grand Rapids, Mich., 8-21, Muskegon 22, Lafayette, Ind., 23.

NAT C. GOODWIN (George J. Appleton, mgr.): New York city Sept. 4—indefinite.

NORCROSS DRAMATIC: Denver, Col., Aug. 4—indefinite.

NEW SOUTH (W. A. Brady, mgr.): New York city Aug. 14-Sept. 16.

NUTMEG MATCH (Litt and Davis, mgrs.): San Francisco, Cal., Sept. 4-16, Oakland 18, 19, Stockton 20, Fresno 21, San Bernardino 22, San Diego 23.

NELLIE MCHENRY (A. J. Spencer, mgr.): New York city Aug. 28-Sept. 9.

NEW JOLLITIES (Feld Bros., mgrs.): Batavia, N. Y., Sept. 6, Holly 7, Lockport 8, Niagara Falls 9, St. Catharines, Ont., 11, Brantford 12, Tillsonburg 13, St. Thomas 14, Chatham 15, Windsor 16.

NIEL SCULLY: Brooklyn, N. Y., Sept. 4-6.

N. S. WOOD (W. A. Edwards, mgr.): Paterson, N. J., Sept. 6.

NEW YORK THEATRE: Franklin, Pa., Sept. 4-9, Titusville 11-16, Cambridge 18-23.

OLE OLSON (I. H. Shunk, mgr.): Des Moines, Ia., Sept. 7-9, Omaha, Neb., 10-13, Lincoln 14-16.

OH, WHAT A NIGHT! (Charles A. Loder, mgr.): Harrisburg, Pa., Sept. 7, Pottstown 8, Reading 9, Camden, N. J., 11, Frankford, Pa., 12, Wilmington, Del., 13, 14, Easton, Pa., 15, Bazaron 16.

OLIVER BYRON (J. D. Johnson, mgr.): Chippewa Falls, Wis., Sept. 6, Duluth, Minn., 7, West Superior, Wis., 8, Stillwater, Minn., 9, St. Paul 10-16, Minneapolis 17-23.

OUR GOBLINS (Stow and Stevens, mgrs.): Keokuk, Ia., Sept. 6, Quincy, Ill., 7, Monroe City, Mo., 8, Macon 9, Moberly 11, Mexico 12, Jefferson City 13, Clinton 14, Nevada 15, Lamar 16, Springfield 18.

OTHER MAN (Charles Frohman, mgr.): New York city Sept. 4—indefinite.

OUTCASTS OF A GREAT CITY (James B. Belcher, mgr.): Chicago, Ill., Sept. 4-9.

PAY TRAIN (Dittmar Bros., mgrs.): Baltimore, Md., Sept. 4-9, New York city 11-16.

PRODIGAL DAUGHTER (T. Henry French, mgr.): New York city May 22—indefinite.

PAUL KAUVAR (Eugene Robinson, mgr.): Lawrence, Mass., Sept. 7.

POWER OF THE PRESS (Augustus Pitou, mgr.): Brooklyn, E. D. Sept. 2-9.

PAYTON COMEDY (Senter Payton, mgr.): Krebs, Ind. T., Sept. 4-9.

PATENT APPLIED FOR (Elmer E. Vance, mgr.): Cincinnati, O., Sept. 4-9, Pittsburg, Pa., 11-16.

POWER OF GOLD (Walter Sanford's): Fall River, Mass., Sept. 6, 7, Woonsocket, R. I., 8, 9, Providence 11-16, New York city 18-23.

PATTI ROSA (John W. Dunne, mgr.): Chicago, Ill., Sept. 3-9.

PRODIGAL FATHER (Jefferson, Klaw and Erlanger, mgrs.): Brooklyn, N. Y., Sept. 4-9.

PAIR OF KIDS (Ezra Kendall, mgr.): Lancaster, O., Sept. 11, Dayton 12, Cincinnati 13-16, Uhrichsville 18, Akron 19, Greensburg 20, Pittsburg 21-23.

ROLAND REED (E. B. Jack, mgr.): Boston, Mass., Aug. 21-Sept. 9.

ROONEY COMEDY (Chauncey Pulsifer, mgr.): Cincinnati, O., Sept. 4-9.

RICE AND BARTON'S COMEDIANS: Boston, Mass., Sept. 4-9, Troy, N. Y., 11-16, Albany 18-23.

RICE PLAYERS: Detroit, Mich., Sept. 2-9.

ROBERT DOWNING: Richmond, Va., Sept. 6.

ROSARY RYE (W. A. Edwards, mgr.): Philadelphia, Pa., Sept. 4-9.

RUSSELL'S COMEDIANS (John Russell, mgr.): New York city Sept. 4—indefinite.

RAMBLER FROM CHARE (W. H. Sherwood, mgr.): Hoboken, N. J., Sept. 6, Troy, N. Y., 7, Cohoes 8, 9, Rochester 11-16.

ROBERT MANTELL (Proctor and Turner, mgrs.): Dallas, Tex., Sept. 6, Houston 7, Galveston 8, 9, New Orleans, La., 11-16.

RAILROAD TICKET (W. W. Freeman, mgr.): Chicago, Ill., Sept. 3-9, Pullman 11, Champaign 12, Brazil Ind., 13, Terre Haute 14, Lafayette 15, Logansport 16.

SHE (A. Y. Pearson, mgr.): Syracuse, N. Y., Sept. 6, Rochester 7-9, Buffalo 11-16.

STRUGGLE OF LIFE (Walter Sanford's): Toronto, Ont., Sept. 4-9, Cleveland, O., 11-16.

SCENIC RACKETS (Reno and Ford, mgrs.): Claremont, N. H., Sept. 6, Brattleboro, Vt., 7, Winchendon, Mass., 8, Gardiner 9, Peterboro, N. H., 11, Laconia 12.

SOCIAL SESSION (D. J. Sprague, mgr.): Auburn, N. Y., Sept. 6, Cortland 7, Norwich 8, Binghamton 9, Waverly 11, Watkins 12, Horseheads 13, Jamestown 16, Corry, Pa., 18, Franklin 19, Greensville 20, 21.

SADIE RAYMOND: Milan, Mo., Sept. 4-9, Cameron 11-16.

SHADOWED BY THE LIGHT OF THE MOON (Fowler and Warmington, mgrs.): Grand Rapids, Mich., Sept. 6, Muskegon 7, Kalamazoo 8, Niles 9.

SUPERBA (Hanlon Brothers, mgrs.): Indianapolis, Ind., Sept. 3-9, Chicago, Ill., 10-16, Milwaukee, Wis., 17-23.

SI PLUNKARD: So. Bend, Ind., Sept. 7, Kendallsville 8, Bryan, O., 9, Defiance 11, Fostoria 12, Lima 13, Ada 14, Upper Sandusky 15, Tiffin 16.

STOCKWELL'S STOCK: San Francisco, Cal., Aug. 1—indefinite.

SOL SMITH RUSSELL (Fred. G. Berger, mgr.): Chicago, Ill., May 1-Sept. 30.

SPOONER COMEDY (M. B. Spooner, mgr.): Hannibal, Mo., Sept. 4-9, Quincy, Ill., 11-16.

STILL ALARM (Will Keogh, mgr.): Philadelphia, Pa., 4-9.

SIDE TRACKED (Jule Walters): Indianapolis, Ind., 4-9, Chicago, Ill., 10-16, Louisville, Ky., 18-23.

SILVER KING (Carl A. Haswin, mgr.): New York city Aug. 21-Sept. 9, Pittsburg, Pa., 11-16, Buffalo, N. Y., 18-23.

SPAN OF LIFE (Eastern, H. S. Taylor, mgr.): Baltimore, Md., Sept. 4-9.

SLAVES OF A CITY (Ed. J. Hassan, mgr.): Pittsburg, Pa., Sept. 4-9.

THE TORNADO (Northern, Lincoln J. Carter, mgr.): Ottumwa, Ia., Sept. 6, Fairfield 7, Mt. Pleasant 8, Keokuk 9, Hannibal, Mo., 11, Alton, Ill., 13, East St. Louis 14, Pagnack, Ky., 15, Jackson, Tenn., 18, Cairo, Ill., 19, Murphysboro 20, Chester 21, Mt. Vernon 22, Belleville 23.

THE HUSTLER (Davis and Keogh, mgrs.): Minneapolis, Minn., Sept. 4-9, Duluth 11, West Superior, Wis., 12, Eau Claire 13, Winona, Minn., 14, La Crosse, Wis., 15, Oshkosh 16, Milwaukee 17-23.

THOS. E. SHEA: Rockland, Me., Sept. 4-7, Rockport 8, Bath 9.

TONY FARRELL: Columbus, Ind., Sept. 6, Alexandria 7, Elwood 8, Elkhart 9, Chicago, Ill., 10-16.

TUXEDO (George E. Howes, mgr.): Washington, D. C., Sept. 4-9, Baltimore, Md., 11-16.

THE DAZZLER: Burlington, Vt., Sept. 6, Fitchburg, Mass., 7, Athol 8, Northampton 9.

THOMAS W. KEENE (W. F. Dickson, mgr.): Pittsburg, Pa., Sept. 4-9, McKeesport 11, Canton, O., 12, Akron 13, Cleveland 14-16, Findlay 18, Detroit, Mich., 19-23.

T. B. ALEXANDER: Charleston, Ill., Sept. 2-9.

THE OPERATOR (Harry St. Ormond, mgr.): Chicago, Ill., Sept. 3-30.

TEXAS STEER (Hoyt and Thomas, mgrs.): Milwaukee, Wis., Sept. 4-9.

THERESA NEWCOMB: Washington, D. C., Sept. 4-9.

THE VOODOO (Gus Bothner, mgr.): Lawrence, Mass., Sept. 6, Worcester 7, Waltham 8, Lynn 9, Newburyport 11, Woonsocket, R. I., 12, Westfield, Mass., 13, Rockville, Conn., 14, Hartford 15, Norristown, Pa., 16, McKeesport 18.

THE ENSIGN (Litt and Davis, mgrs.): Providence, R. I., Sept. 4-9.

THE KEYSTONE (E. O. Menowsky, mgr.): Marietta, O., Sept. 22.

THE WORLD AGAINST HER (Agnes Wallace Villa): Opening Fall of September.

TRIP TO CHINATOWN (Hoyt and Thomas, mgrs.): Boston, Mass., Sept. 4—indefinite.

THE SCOUT (Frank Carver, mgr.): Brooklyn, N. Y., Aug. 28-Sept. 14.

THE TORNADO (Southern, Lincoln J. Carter, mgr.): St. Paul, Minn., Sept. 3-9, Minneapolis 10-16, Eau Claire, Wis., 18, Madison 19, Appleton 20, Oshkosh 21, 22, Fond du Lac 23.

THE SOUDAN (Jefferson, Klaw and Erlanger, mgrs.): Denver, Col., Sept. 4-6, Salt Lake City, Utah, 11-13, San Francisco, Cal., 18-30.

THE STOWAWAY (Litt and Davis, mgrs.): Cincinnati, O., Sept. 4-9, Portsmouth 11, Charleston, W. Va., 12, Huntington 13, Mt. Sterling, Ky., 14, Paris, 15, Lexington 16, Augusta, Ga., 18, Charleston, S. C., 19, Brunswick, Ga., 20, Jacksonville, Fla., 21, Savannah, Ga., 22, Macon 23.

THE COLONEL AND I (Gallagher and Wood, Charles Hine, mgr.): Rochester, N. Y., Sept. 4-9, Canandaigua 11, Lyons 12, Seneca Falls 13, Utica 14, Schenectady 15, No. Adams, Mass., 16.

UNCLE TOM'S CABIN (John F. Smith, mgr.): Brooklyn, N. Y., Sept. 4-9.

UNDER A SPELL (Alexander Rule, mgr.): Milwaukee Sept. 17-23.

UNCLE TOM'S CABIN (Kenneth, mgr.): Miles City, Mont., Sept. 6.

UNCLE TOM'S CABIN (Charles E. Davies, mgr.): Cincinnati, O., Sept. 3-6, Youngstown 7, Jamestown 11, Bradford, Pa., 12, Olean, N. Y., 14, Oil City, Pa., 15, Erie 16.

WHITE SQUADRON (A. Y. Pearson, mgr.): New York city Sept. 4-16.

WALLACE STOCK: Newark, O., Aug. 4—indefinite.

WALLACE HOOKER: Quebec, P. Q., Aug. 4—indefinite.

WILBERT CLARKE AND BEAUMONT SMITH: Bowling Green, Ky., Sept. 4-6, Nashville, Tenn., 10-13, Huntsville, Ala., 14, Chattanooga, Tenn., 15, 16.

WAIFS OF NEW YORK (Harry Williams, mgr.): Winona, Minn., Sept. 6, La Crosse, Wis., 7, Dubuque, Ia., 8, Cedar Rapids 9, Springfield, Ill., 11.

YON YONSON (Litt and Davis, mgrs.): Portsmouth, N. H., Sept. 6, Lynn, Mass., 7, Manchester, N. H., 8, Brockton, Mass., 9, New Bedford 10, Worcester 12, Springfield 13, Northampton 14, Waterbury 15, Meriden 16, Birmingham 16, Middletown 18, Trenton, N. J., 19, Altoona, Pa., 20, Johnstown 21, Punxsutawney 22, Du Bois 23.

ZEB (Harry Hardy, mgr.): Nashville, Tenn., Sept. 4-9.

OPERA AND CONCERT.

ARRICA (W. H. A. Cronkhite, mgr.): Newport, R. I., Sept. 6, Providence 7-9, Woonsocket 11, Haverhill, Mass., 12, Lynn 13, Lowell 14, Salem 15, Lawrence 16.

AMERICA (Abbey, Schoeffel and Grau, mgrs.): Chicago, Ill., April 22—indefinite.

BAKER OPERA (George A. Baker, mgr.): New Orleans, La., Sept. 3-23.

BOSTON IDEAL CONCERT: Saratoga, N. Y., Sept. 4-11.

COMINNE OPERA BURLESQUE (Mrs. Jennie Kimball, mgr.): Chicago, Ill., Aug. 14—indefinite.

DE WOLF HOPPER OPERA (Ben D. Stevens, mgr.): New York city May 1-Sept. 30.

DUFF OPERA CO.: St. Louis, Mo., Aug. 14—indefinite.

FRED. SOLOMON OPERA (Brabyn, Pollack and Andrews, Mgrs.): Hartford, Conn., Sept. 6.

1492 (E. E. Rice, mgr.): New York city, Aug. 26—indefinite.

HINRICHS' GRAND OPERA: Philadelphia, Pa., June 19—indefinite.

ISLE OF CHAMPAGNE: Washington, D. C., Sept. 4-9.

IDEAL OPERA: Lincoln, Neb., Sept. 4-Oct. 1.

LADIES' TYPICAL MEXICAN ORCHESTRA (Sol Cleveland, mgr.): Denison, Tex., Sept. 6, Bonham 7, Honey Grove 8, Paris 9, Clarksville 11, Texarkana 12.

MANHATTAN OPERA: Denver, Col., Aug. 1—indefinite.

MCCAULL OPERA: Atlanta, Ga., June 5—indefinite.

NASHVILLE STUDENTS (P. G. Wright, mgr.): Gallatin, Mo., Sept. 4, Bethany 5.

PRINCE PRO TEM: Brooklyn, N. Y., Sept. 4-9, Boston, Mass., 11—indefinite.

QUEEN'S OPERA: Montreal, P. Q., June 5—indefinite.

RAINMAKER OF SYRIA (H. W. Roseborn, mgr.): New York city Sept. 25—indefinite.

SOUSA'S BAND (D. Blakeley, mgr.): St. Louis, Mo., Sept. 6-Oct. 31.

SINBAD (David Henderson, mgr.): Chicago, Ill., Sept. 4—indefinite.

SHING CHING (Alfred Hoegerle, mgr.): Philadelphia, Pa., Oct. 2—indefinite.

VENUS (E. E. Rice, mgr.): Boston, Mass., Sept. 12—indefinite.

WILBUR OPERA: Minneapolis, Minn., Sept. 4-9.

WANG: D. W. Truss, mgr.): Jersey City, N. J., Sept. 4-9, Bridgeport, Conn., 11, Waterbury 12, New Britain 13, Middletown 14, New Haven 15, Hartford 16.

VARIETY AND BURLESQUE.

ALL-AMERICAN VAUDEVILLE: Chicago, Ill., Sept. 4-9.

COLUMBIAN EXPOSITION (Sam Jack, mgr.): Boston, Mass., Aug. 28-Sept. 6.

CITY CLUB: Pittsburg, Pa., Sept. 4-9.

CITY SPORTS: Washington, D. C., Sept. 4-9.

C. A. BELL'S VAUDEVILLE: Middletown, Conn., Sept. 9-16.

C. W. WILLIAMS' SPECIALTY: Providence, R. I., Sept. 4-9.

FIELD AND H

THE NEW YORK DRAMATIC MIRROR.

[ESTABLISHED JAN. 4, 1879.]

THE ORGAN OF THE AMERICAN THEATRICAL PROFESSION.

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE.

EDITOR AND SOLE PROPRIETOR.

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The Mirror has the Largest Dramatic Circulation in America.

CURRENT ABUSEMENTS

AMERICAN—The Prodigal Daughter, 8 P. M.
BIJOU—The City Directory, 8:30 P. M.
BROADWAY—Panjandrum, 8 P. M.
EMPIRE—Liberty Hall, 8:15 P. M.
FOURTEENTH—Glen da Lough, 8 P. M.
GARDEN—The Other Man, 8 P. M.
GRAND OPERA HOUSE—The White Squadron, 8 P. M.
HARRIGAN'S—Dan's Tribulations, 8:15 P. M.
H. R. JACOBS'—Fat Men's Club, 8 P. M.
IMPERIAL MUSIC HALL—Vaudeville, 8 P. M.
KOSTER AND BIAL'S—Variety and Operetta, 8 P. M.
LYCEUM—The Maid of Bath, 8:15 P. M.
PALMER'S—1492, 8:15 P. M.
STANDARD—Fanny, 8:15 P. M.
STAR—Boston Howard Athenæum Co., 8:15 P. M.
TONY PASTOR'S—Variety, 8 P. M.

BROOKLYN.

AMPHION—The Power of the Press.
COLUMBIA—The Lost Paradise.
EMPIRE—Mr. Barnes of New York.
NEW PARK—Prince Pro Tem
NOVELTY—Master and Man.

The Mirror Office is open and receives advertisements every Monday until 10:30 P. M.

"The business department of The Mirror is conducted on business principles, and the editorial department on editorial principles. And this is one great reason why the circulation is above 20,000 and the paper is still growing. There is nothing, too, like aiming to be fair, clean, independent and able in journalism—and hitting the mark."—*Atlanta Journal.*

MARIE TEMPEST has been giving to an European reporter an opinion as to how she will look when she becomes an old woman. She thinks she will look very well, and she forecasts her residence in the remote future in a suburb of this city, "down a rustic lane in an ivy-covered cottage," where the visitor will "come upon her seated upon a piano-stool singing for her own amusement and the gratification of that genial, kindly country gentleman seated over in the corner," the latter being her future husband. But Miss will then be forgiven both retirement and matrimony for her loyalty to New York—a loyalty that embraces even its suburbs.

SOME of the prominent players across the water have been describing their ideals of living in old age. The confessions are characteristic, as a rule, but some of them are surprising. Genevieve Ward wants to forget that she is growing old; and Mrs. Kendal thinks she can happily spend old age "correcting the faults" of her youth!

UPON the heels of a recent rivalship in performances of strength by Sandow and Samson, comes a match between Mesdames Minerva and Vecca, each of whom claims to be the strongest woman in the world. And thus is punctured the physical fallacy of the degeneration of the race.

MANY—too many—of the actors in Congress are still, as they fancy, playing to the gallery. But this particular gallery carries many a missile that flies with preconceived aim on election day.

LABOR DAY is indeed a day of labor for the profession.

A PRODIGY.

PUBLIC attention is directed to a new spectacle in the theatrical heavens—a duality of novel yet diverting interest—nothing less than the occultation of a brilliant fixed star by a comet.

The star is Richard Mansfield. The comet is the Reverend Henry A. Adams. The former has long and luminously filled the public eye. The latter recently attracted attention by abandoning the Episcopal Church for the Catholic. He now rivets that attention by springing full-panoplied athwart the public gaze and Mr. Mansfield as a dramatist.

Mr. Adams has at the special request of Mr. Mansfield written a play from Bulwer Lytton's novel, "What Will He Do With It?" The design is to make available for Mr. Mansfield the part of Gentleman Waife, an actor. Good. But this is not all.

In a published interview Mr. Adams says:

"I had never undertaken to dramatize anything before, and if anybody had told me five weeks ago that I would write a play, I should have said he was crazy. I met Mr. Mansfield and heard him speak of the splendid field for an American dramatist. I thought over the idea for several days and agreed to write a drama for him. I have several books nearly finished which will be published perhaps this year. One of them is entitled "My Minority Report," and deals with philosophical, psychological and religious questions of the day. It will be an epigrammatic satire, and will explain, perhaps, more fully my views of the Catholic and Episcopal faiths."

It is perhaps a wonder, under all the circumstances—they are not all set forth here, for want of space—that Mr. Adams did not think better of the book which he has entitled "My Minority Report," and entitle it "My Majority Report," but as it "will be an epigrammatic satire" this will be forgiven in view of the fact, announced by Mr. Mansfield in an interview, that Mr. Adams will write for him no less than seven plays. Few old dramatists could hope to fare so well as this with any actor-manager; and few actor-managers could afford to accept seven plays in embryo. But great genius paralyzes precedent. And as Mr. Mansfield was pictured by the reporter who interviewed him with a pipe in his mouth and a blue pencil in his hand, there can be no doubt that he meant and means business.

In the interview, also, Mr. Mansfield gives some clue to his infatuation. He says that Mr. Adams, being a churchman, certainly will not write "anything low or vulgar." And Mr. Mansfield adds that if he were not himself an actor, he would be a preacher.

How fortunate for the gayety of this nation that no pent pulpit confines Mr. Mansfield's powers!

PERSONAL.

Lancaster.—Dr. William A. Hammond and the Marquise Lanza will occupy a box at the Girard Avenue Theatre, Philadelphia, on the first night of A. E. Lancaster's play, Lal.

Sternroyd.—Vincent Sternroyd will return to America from England on Sept. 9 on the *Etruria*.

Morris.—After an absence of two years, Alma Morris will return to the stage this season. She appeared in Saints and Sinners and in Lewis Morrison's support.

McVicker.—It is said that Horace McVicker, of Chicago, will be the manager of Abbey's new theatre at Thirty-eighth Street and Broadway, in this city.

Roe.—Bassett Roe will join E. S. Willard's company this week.

Hampton.—Mary Hampton, who has made a hit in California by her performance in Aristocracy, has received an offer to become leading lady of Cordray's stock company at Portland, Oregon. She will continue in Aristocracy.

Coffin.—Upon leaving the Lillian Russell Opera company Hayden Coffin will go to England where he will sing with Decima Moore and Harry Monkhouse in a new opera at the Prince of Wales' Theatre in October. Mr. Coffin had planned last Winter to go to Australia.

Davies.—Ben Davies, the noted English singer, will sing in New York in April.

Elliot.—Maxine Elliot, a society woman of New York, joined E. S. Willard's company two seasons ago, and has been playing important parts with him ever since. She has just resigned from his support and has returned to her home in this city.

Crane.—William H. Crane has a thoughtful, earnest, and expert paper in the *North American Review* for September, entitled "Playwriting from the Actor's Point of View."

Westworth.—E. S. Westworth, an American tenor who returned from England last month, has been engaged by the Bostonians to sing the title role in Robin Hood.

Wilson.—Francis Wilson played a game of lawn tennis last week against Clarence Hobart, the champion tennis player. Hobart narrowly escaped defeat.

Lander.—In a recent note relating to Charles Lander, it was stated that he was "visiting his mother, Mrs. General Lander," and that she had written a one-act sketch in which he was to appear this season. Mrs. F. W. Lander, the lady referred to above, writes that Charles Lander is the son of her cousin, Eliza Waldron, and his father was Charles Young. His grandfather, William Waldron, was an actor whose name can be found on the Old Drury Lane bills published during Macready's management. His mother, Eliza Waldron-Young, was the only daughter of Mrs. Lander's mother's only sister. After her death her two orphan boys were taken under the care of Mrs. Lander and educated until they reached man's estate. They were baptized as Frederick Lander and Charles Lander Young, but with Mrs. Lander's consent they dropped the surname Young and used their given name of Lander.

CAN ACTING BE TAUGHT?

☞ Is the stage benefited by dramatic schools? Are they successful in graduating competent artists? Is not the stage already overcrowded? Who can answer these questions? Charles Leonard Fletcher, Director of the leading dramatic school in New York, says he can. Write to him for his opinions. Mr. Fletcher's school is wonderfully successful.

Why?

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Those who wish to study stage and dramatic art should apply to Mr. Fletcher for terms and particulars.

Address, Charles Leonard Fletcher's Practical Dramatic School, Dramatic Mirror Building, Fortieth Street and Broadway, adjoining Empire Theatre.

BESSIE BONEHILL'S DEBUT.

Bessie Bonehill began her career as a star on Friday night at Lexington, Ky. She played the part of Jack Wellington in Playmates, a comedy written by W. R. Seeley and "Rolling Mill" Kelly. According to telegrams Miss Bonehill, her play and her company have made emphatic successes. The star has introduced many of the specialties that made her the favorite performer at Tony Pastor's Theatre, and she has added songs and dances imported from England.

The plot is slight, sufficient only to merit the various bright vaudeville hits.

Ward and Vokes as Percy and Harold, the characters they have made celebrated at Pastor's, add much to the performances and Seeley and West were also vociferously applauded.

Tony Pastor, Florrie West, Edward Harrigan, Katie Lawrence, Charles Frohman and Al. Hayman telegraphed congratulations.

A FAIR REBEL.

A Fair Rebel will open its fourth season on Sept. 18. In spite of the financial panic, Edward R. Mawson, the manager, sees signs of business for his attraction. He has added a special feature this year in his military band and orchestra, which he intends to carry all season. Beautiful uniforms are now being made, and altogether he promises one of the best organizations on the road. All the handsome and costly scenery will be carried, and Mr. Mawson intends to have a company dramatically strong. In the Spring Mr. Mawson will produce his brother's new play, New Orleans, which promises to create a sensation. A Fair Rebel company this year will be headed by Rita O'Neal and Basil West, who have been selected because of their particular fitness for the two leading roles.

STALEY'S NEW PLAY.

George C. Staley is busily engaged with designs for the costumes of his new play Antony the Trumpeter, which deals with the Knickerbocker period of New York history. The publishing house of Putnam and Sons, appreciating the historic value of the production, have kindly tendered the plates drawn by Edward W. Kemble for their new holiday edition of Washington Irving's works. This will enable the members of the company to secure chronological accuracy in costuming the respective characters. The scenery for the production is nearly complete and will present typical reproductions of interiors and exteriors in old New York. Calcium lights will be carried to display the sunset effect which will be one of the special features.

THE MEDDLESOME S. P. C. C.

An agent of the Gerry Society last week notified M. W. Hanley that Willie Harrigan, aged five years, could not continue to appear in Dan's Tribulations, and notified C. B. Cline that the ten children in the ballet of Versailles must resign. Mr. Cline accordingly dismissed the children, but Mr. Hanley obtained from the Mayor a permit for young Harrigan to appear at five performances a week.

O'CONNELL ON THE SITUATION.

Manager Will A. McConnell feels enthusiastic over the outlook for the coming season. To a Mirror reporter he called attention to a stack of reports he had received from various portions of the country where attractions have opened during the past fortnight.

"This financial depression," says he, "came upon us at a time when no companies were on the road and most of the theatres were closed. The action of Congress last week on the silver question has proved a wonderful stimulant to the money market, and of all the letters I have received announcing openings not one was of an adverse nature. There are more companies out this year than ever before, and the salaries paid first-class actors have never been larger.

"All the large attractions we represent feel confident of a prosperous season, and they include Richard Mansfield, Fanny Davenport, Stuart Robson, Thomas Q. Seabrooke, Nat Goodwin, Francis Wilson, Herrmann, Helena Modjeska, Evans and Hoey, The Fencing Master, Wang, Hallen and Hart, Frank Daniels, Wilson Barrett, Thomas W. Keene, Marie Wainwright, James T. Powers, Digby Bell, Robert Downing and others.

"The business we have transacted during the past Summer has been enormous, and never excelled. Our exchange represents today every theatre and organization of prominence, and no better evidence of our popularity could be offered than the compliments which have met our every effort."

THE BOSTONIANS CONVENE.

H. C. Barnabee will return from Europe on Wednesday. Eugene Cowles, who is in England, will follow him shortly. MacDonald will leave Maine in a few days. The other principals, including Margaret Reed, the new prima donna, are coming in from their Summer homes. In a few days rehearsals will begin.

The tour of the Bostonians will begin on Sept. 25 at Harlem. The Robin Hood company, which is under the immediate control of Barnabee, Karl and MacDonald, will appear a week earlier at Albany. This will permit the proprietors to visit the capital to give the road organization a send-off. In addition to Robin Hood, the company will sing The Knickerbockers.

ROSENFELD AND FREEMAN.

Sydney Rosenfeld, librettist of The Rainmaker of Syria, which was in rehearsal at the Casino last week, came to blows with Max Freeman, the stage manager. Each contended that he was the chief on the stage. Said Mr. Rosenfeld to a Mirror reporter: "Bronson Howard, David Belasco and I always direct rehearsals of our plays. Furthermore, my contract stipulates that the stage manager shall be satisfactory to me. Freeman is not. I shall have him ousted before The Mirror goes to press."

Mr. Freeman refused to continue to rehearse under Mr. Rosenfeld's direction. He therefore resigned. He says he has got his pay in full and is satisfied.

MRS. FISKE'S RENTREE.

Minnie Maddern Fiske will appear at the Tremont Theatre in Boston on Nov. 6, under A. M. Palmer's management, in Hester Crewe, a play that has been written for her by her husband, Harrison Grey Fiske. It is believed that the stellar character is peculiarly suited to her. Mrs. Fiske has no intention to make a professional tour this season. Should the Boston verdict be favorable she will appear in the new play under Mr. Palmer's direction in this city for a run later in the season. The production at the Tremont Theatre will be of a special nature, and in any event it will not be seen afterward until February.

UNCLE HIRAM.

Aaron H. Woodhull, in Uncle Hiram, opened his fifth season and third return date in Westerly, R. I., to S. R. O. The company and scenery are claimed to be better than ever. Troja Griswold made a decided hit. The large business done by this company last season caused it to have many imitators this year, but Uncle Hiram still continues to play to big patronage. Harry Hardy is no longer connected with this attraction. Contracts made by him up to May 1, 1893, hold good. The important members of last season's company are retained.

METROPOLITAN WILL OPEN ON TIME.

There have been various reports that the work on the rebuilding of the Metropolitan Opera House is progressing very slowly and that it will not be completed on schedule time.

A Mirror reporter called on J. B. McElfatrick, the theatrical architect, who is supervising the work on the Metropolitan. Said Mr. McElfatrick: "You need have no fear. The work is not delayed. The Opera House will be ready for occupancy on Nov. 20."

REOPENING OF NIBLO'S.

Niblo's will reopen to-night (Tuesday). It will be under the management of Carl and Theodore Rosenfeld. They have renovated the historic playhouse throughout.

The opening attraction under their management will be the extremely clever and artistic Liliputians. They will appear in A Trip to Mars. It is said that the scenery, costumes, and accessories have cost more than $40,000. An invention of Carl Rosenfeld's, called The Flying Heads, will be introduced.

Dramatists are invited to send to The Mirror for publication in this column news items concerning themselves and their plays.

Hall Caine is to be present when his new play, The Deemster, is produced by E. S. Willard.

* * *

Charles H. Fleming's play, Enemies for Life, is to go on the road this season, under the management of R. E. Davey.

* * *

La Capitaine Floreal, a new piece by Emile Moreau, is to be brought out this month at the opening of the Porte St. Martin Theatre of Paris.

* * *

An opera composed by Victor Hausman is to be produced at Weimar, Germany, this Winter. The libretto is founded on Tennyson's Enoch Arden.

* * *

Frank Harvey's new drama, The Land of the Living, is to be produced for the first time in America during the latter part of November.

* * *

Ullie Akerstrom's new play, The Sultan's Favorite, which was recently brought out at Jamestown, N. Y., is said to have met with popular favor.

* * *

The original production of Thomas E. Shea's new play, The Snares of New York, took place recently at St. John, N. B.

* * *

Henry Belmer is the author of a melodrama called Under a Spell that is soon to be produced by Prof. Seaborne.

* * *

Edward German is to compose the incidental music to H. A. Jones' new play, The Tempter.

* * *

We learn from *The Era* that Samuel French, Limited, is one of the latest companies registered in London. Its object is to acquire the business of dramatic publishers, hitherto conducted at 89 Strand by Samuel French, and with a view thereto to carry into effect an agreement made on Aug. 4 between Samuel French and the company. The capital is to be £30,000 in £5 shares. There shall be not less than three nor more than five directors. Samuel French is governing director.

* * *

The initial performance of Prince Pro Tem took place at Taunton, Mass., on Friday night. The libretto is by R. A. Barnett, author of 1492. The score is by L. S. Thompson, composer of The Sphinx. Olea Bull, Florrie West, and Fred Lennox made hits. A unique feature is a crescent of ten young women who represent wares. Miss Bull appeared as a sea queen. Many of her friends from Boston and Cambridge went to Taunton to be present at her debut.

* * *

Announcement is made of the purchase by the Hon. Thomas B. Bryan, from Mr. R. S. Dement, Chicago, of an undivided half interest in the copyright of Mr. Dement's drama, Napoleon, and the formation of a stock company under their joint management. The object of the company will be the immediate publication of a second reading edition of the book and the early presentation of the drama on the stage.

* * *

A Green Goods Man is the sensational title of a new play that is shortly to be produced by Edward J. Abrams.

* * *

The production of Edmund E. Price's new play, Darkness and Dawn, will require sixty supernumeraries in addition to the sixteen members of the cast.

* * *

The new comedy-drama to be known to fame as The Girl From California, is underlined for production on Oct. 2.

* * *

Herbert Hall Winslow's new play, A Cracker Jack, was given its first performance at Sheboygan, Mich., on Aug. 26. The piece is said to contain thrilling situations and artistically contrived comedy complications. The first act opens in a mansion on the Hudson. The ensuing acts take place in Oklahoma. Among the sensational features of the piece are a sword combat, a "tar and feather" incident, and a lynching scene.

JAMES O'NEILL'S SEASON.

The tour of James O'Neill this season will attract to this admirable romantic actor new attention, because instead of confining himself to one play, as has been his habit for several years, he will appear in a repertoire of several romantic dramas. While Mr. O'Neill will use Monte Cristo and Fontenelle, in the former of which he has long been very popular, and in the latter of which he last season won great success, he will during the season alternate in Hamlet and Richelieu, and with that end in view has engaged a company of unusual strength and provided appropriate scenery and costumes. His company has been rehearsing in New London, Conn., where Mr. O'Neill spends his Summers. A season of forty weeks has been booked, including a trip to California and the Northwest. Mr. O'Neill's tour began in New England on Monday. He will play Boston on Sept. 18. Despite the present depression, Mr. O'Neill looks forward to a prosperous season.

CHICAGO AL FRESCO CONTINUES.

Last week Duncan B. Harrison telegraphed to Mabel Eaton at St. Louis asking her to come to Chicago to alternate with Rose Coghlan as Rosalind in As You Like It. Miss Eaton writes: "I could not miss playing my pet part, so I have thrown my engagements in St. Louis to the winds and am now rehearsing." It seems As You Like It will be continued in Chicago all this week, reopening to-night.

REFLECTIONS.

Florence Ziegfeld, Jr., of the Trocadero at Chicago, is in New York engaging vaudeville performers.

Joseph Murri is the latest strong man in the field. He gave an exhibition to the press on Friday at the Fourteenth Street Theatre. He raised a 150 pound dumbbell over his head. With a harness he lifted eight men. Their combined weight was 1,543 pounds. He also lifted a horse that weighed 1,200 pounds. Finally he broke a one-eighth inch strap by expanding his chest.

The statement made by the New York *Press* that Jeannette St. Henry and Anna O'Keefe, recently of the Panjandrum company, have signed with D. W. Truss to appear in Wang, is wrong.

☞ By the World Forgotten, Havlin's Theatre, Cincinnati, O., Aug. 27, week. Hagan Opera House, St. Louis, Mo., Sept. 3, week.

The company organized to act Lady Windermere's Fan consists of Virginia Harned, Frank Gilmour, Howard Hansel, and the following members of the cast that originated characters in the play at Palmer's last season: Fanny Jackson, Emily Starr, Ann Kerner, Rose Schuman, Marie Stanwood, Guido Marburg, E. S. Abeles and John Saville.

L. F. Newkirk has been engaged as stage manager at the Philadelphia Auditorium.

Julius Kahn, the actor, well-known in the theatrical profession, has been admitted to to the bar.

J. H. Ryley and his wife, Madeline Lucette, are at New Rochelle.

Laura Burt, who went to Chicago to act in Duncan B. Harrison's *al fresco* performance of As You Like It, will remain there a fortnight to see the Fair.

It is said that Tennie Poole, who is under engagement to A. M. Palmer, and who was married recently, intends to retire from the stage.

C. L. Walters writes that The Police Patrol played week before last at the Royal Theatre, Montreal, to S. R. O. every performance, and secured one of the biggest weeks ever known in that house.

☞ By the World Forgotten, Havlin's Theatre, Cincinnati, O., Aug. 27, week. Hagan Opera House, St. Louis, Mo., Sept. 3, week.

Harry Braham, of The Senator company, arrived from England on Aug. 29 on the *Alaska*.

Doré Davidson and Ramie Austen's production of By the World Forgotten at Havlin's Theatre, last week, appears to have caught the fancy of Cincinnati theatregoers. One of the local critics says: "The mother's part was taken by Miss Ramie Austen who also took the house. Certainly Miss Austen will not soon fade from the minds of Cincinnatians. She is the ideal melodramatic heroine." Mr. Davidson is also praised for his character work in the part of Chaff, a half-witted lad, who rescues the heroine from the hands of designing scoundrels.

The New York *Musical Courier* says: "The New York organ lofts have this week lost a beautiful voice to the stage. Miss Augusta Schiller has cut short the hopes of no less than five admiring choirmasters who have been testing her vocal merits by joining the Denman Thompson company. Miss Schiller has a pure soprano voice of peculiarly dramatic appeal, very similar in quality to that of Miss Kathryn Hilke, of the Cathedral. Unusually beautiful, intensely refined, well educated, of strong poetic and artistic instincts, a direct descendant of the poet Schiller, she is destined for success in sacred or secular lines."

Beatrice Hamilton, known off the stage as Mrs. "Teddy" Piper, has made a marked success as Mrs. Swift in Nellie McHenry's company.

Reginald DeKoven, Henry E. Dixey and Sylvia Gerrish arrived from England on Sunday.

Marie Tempest, Hubert Wilke, Charles A. Bigelow and H. W. TreDenick gave a concert on Wednesday at the Corinthian Yacht Club House at Yonkers.

Lillie Walker, a clever and pretty actress from the London theatres, has arrived in New York.

Sara Jewett has recovered her health completely. She intends to return to the stage as soon as a suitable engagement offers. She is now at Pigeon Cove, Mass.

Mr. and Mrs. Harrison Grey Fiske returned on Monday from a fortnight's sojourn at Lake Pleasant in the heart of the Adirondacks.

☞ If you wish to purchase play books, theatrical photographs or popular songs, read the announcement of The Mirror's Supply Department in the advertising columns of this issue.

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80 Artists.
In the Sparkling Novelty,
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An original modern play by R. C. Carton.
Wednesday Matinees for the Present Season begin Sept. 27.

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Mr. Sothern as Richard Brinsley Sheridan.
Evenings 8:15. Matinee Saturday at 2.

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LOIE FULLER
IN VARIOUS REMARKABLE DANCES.
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Charles Frohman's Comedians
In a New Comedy by Fred. Horner,
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CAST INCLUDES
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Music by Dave Braham.
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HENRY C. DEMILLE'S DRAMA IN THREE ACTS
THE LOST PARADISE
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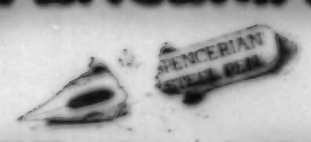

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TELEGRAPHIC NEWS

CHICAGO.

The Al Fresco Performance of As You Like It—The Regular Attractions—Hall's Chat.

[Special to The Mirror.]

CHICAGO, Sept. 4.

The al fresco performance of Shakespeare's As You Like It at the Fair grounds last Tuesday evening was an unquestioned success. I must say this in justice to Henry Lee and Duncan B. Harrison and to James Barton Key, their general manager. Lee and Harrison had the backing of the World's Fair people, and I am inclined to think that the actors who kicked over the traces were the real losers, as handsome salaries were paid and an artistic success was achieved. The scene was the most beautiful I ever saw. The stage was a masterpiece of landscape gardening and the lights were superbly managed, while a real moon, which no property man could counterfeit, shone through the trees. Rose Coghlan as Rosalind, Adelaide Prince as Celia, E. D. Lyons as Touchstone, and Otis Skinner as Orlando could not have been improved upon, while Henley made a distinct hit as Jaques, and good work was done by Laura Burt as Audrey, John Glendinning, Charles Hagan, Joseph Kilgour, Mason Mitchell, John T. Sullivan and Addie Cora Reed. Harry Lee appeared as Shakespeare, and read a fine prologue from the pen of Elwyn A. Barron. The supers were the only drawback to the performance. They looked like Columbian Guards or the rioters on the lake front—and "the man who killed the deer was a sight." When they sang "What Shall He Have Who Killed the Deer," I suggested to Major Handy that he ought to have six months. The performance will be repeated to-morrow night, with popular prices. There will be a few changes in the cast, Eben Plympton playing Jaques, Henry Lee, Le Beau; Victory Bateman, Celia; and either George Denham or John Jennings, Touchstone.

Last night was Herman Hauser's night at Hooley's, and the popular young treasurer was given a bumper, the attraction being Royle's Friends, with a strong cast. To-night Willard reopened his return engagement in Wealth at Hooley's before a big house.

Manager R. M. Hooley is still quite ill, but the doctors do not believe it is anything serious.

Hauser is contemplating a trip around the world with a gentleman friend—not on his benefit roll. He might do that, though, by following out the advice set forth in the book of my friend Gross, of the Coghlan company, on how to do Europe on $300. That publication ought to fill the steamships with soubrettes and juvenile men next season.

The Girl I Left Behind Me has but two weeks more to run at the Schiller, where it opened its fifteenth week to a great house last night. Frank Mordaunt, who has earned a rest, is spending a few days, accompanied by his wife, with Odette Tyler at Tewaukee Lake, Wis. Both he and Miss Tyler return to the East for the final week. Meantime James O. Barrows is handling General Kennion in a dignified manner, and Thomas Oberle is winning new laurels as the Irish orderly. The Coghlans follow at the Schiller in Diplomacy.

John E. McWade was here for a few days last week seeing the Fair. He left for New York yesterday to join Francis Wilson. His wife is still ill in St. Louis. Other Fair visitors last week were Helen Blythe, Tim Murphy and Otis Skinner.

Ali Baba is doing so well at the Chicago Opera House that Manager Henderson does not care to break the charm, and he will continue it until Oct. 1, when Sinbad will be revived.

Mr. Murray says times are very hard in the West, and that store orders and produce go for currency out there. "Your old friend, Newton Beers," he writes, "is playing to prunes and potatoes and doing fairly well. Robert Mantell is down Fresno way playing to grapes, peaches and alfalfa seed. He ships two car-loads of fruit East Monday, but is worried about the seed, as it is indigenous to this coast. He hopes, however to unload it at Los Angeles."

Sol Smith Russell is booming along at the Grand still with A Poor Relation, and has Peaceful Valley ready to run his string out, if necessary.

The Elks' social session in the woods last Tuesday was a huge success. John W. Dunne presided gracefully, and Gerald Griffin handled props.

Lilian Russell's engagement ended in a blaze of glory at the Columbia last night, and the people went East to-day, but not on a special. The season had closed, and it was a case of go-as-you-please. To-night the Lyceum company opened the regular season of the house with A Charity Ball and had a swell audience.

Denman Thompson is still doing well at McVicker's in The Old Homestead. The road company, including Odell Williams and Jack Morgan, started out to-day.

At the Auditorium America continues to turn 'em away, and Buffalo Bill is doing likewise at the big arena, while the Trocadero and Grotto have nothing to complain of. A strong man named Samson is at the Grotto challenging Sandow or any other Hercules. He has not been called yet.

The Haymarket's season opened last night with a benefit for the local letter carriers, Patti Rosa and her excellent company appearing in Miss Dixie. Dolly Varden is to be given during the week.

At the Windsor yesterday Daniel Kelly opened in The Outcasts of a Great City, and at the other houses the bills are as follows: Lew Dockstader's Minstrels at Havlin's, Tony Pastor's Company at the Academy of Music, Corinne in Hendrik Hudson at the Clark Street Theatre, The Operator at the Alhambra, vaudeville at Sam T. Jack's Opera House, minstrelsy at Haverly's Casino-Eden Musee and vaudeville at the Isabella Theatre, the Olympic, the Lyceum and the Park.

Belle Archer is very ill here with peritonitis, and her part was taken at short notice the other night by pretty Olive May, who played it remarkably well. Mabel Amber had rehearsed the part with Mr. Goodwin, but left suddenly for New York. Goodwin, by the way, has the horseback riding craze, and has purchased a thoroughbred sorrel, which is a beauty. He took it to New York with him.

"Buy" Hall.

BOSTON.

What the Theatres are Doing—Peter F. Dailey's New Play—The Wicklow Postman.

[Special to The Mirror.]

BOSTON, Sept. 5.

All the theatres had special matinees yesterday, and business was large.

The last theatre to come into line since the Summer season was the Hollis, which opened last night with Blue Jeans. This stirring melodrama has always done a good business when in Boston before, and will propably not fail to this week. Next week The Fencing Master, with Laura Schirmer-Mapleson.

The new play and star introduced to Boston for the first time last night were Peter F. Dailey in The Country Sport. Dailey is one of the cleverest comedians in his line, and the utter foolishness of his wit makes him all the funnier. He has a fine company, and the new play answers all its purposes.

At the Boston Theatre The Black Crook comes for an extended season. Manager Tompkins says it is to be presented even better than in New York or Chicago.

A Trip to Chinatown is at the Tremont this week.

That popular Irish comedian, Eugene O'Rourke, in the Irish drama of The Wicklow Postman, and supported by Mattie Ferguson, opened last night at the Globe. Louis Aldrich in The Senator comes to this house next week.

Billy Barry in the Rising Generation will fill the Bowdoin Square every night this week.

It is the last week of Roland Reed in Innocent as a Lamb. Next week Barnett's new opera, Prince Pro Tem, opens at this house.

Across the Potomac is at the Grand Opera House this week. Next week, The Power of the Press.

Rice and Barton's Comedians produced Razzle-Dazzle at the Palace this week.

Michael Strogoff is at the Howard, and Iola Pomeroy and The Clipper at the Grand Museum.

The condition of Joseph Haworth, who has been quite ill, is reported to be better.

Richard Golden, who has been in town rehearsing with the Pauline Hall Opera company, had considerable clothing stolen from him last week by a thief. The fellow was caught, and has been bound over in court for $300 until a later session.

Work on Keith's new theatre, which is to be one of the finest in the country, is nearing completion.

Jay B. Benton.

CINCINNATI.

Patent Applied For Enthusiastically Received—Matters Perked—Local Gossip et Cetera.

[Special to The Mirror.]

CINCINNATI, Sept. 5.

Elmer E. Vance's new play, Patent Applied For, which constituted the opening attraction of the Walnut's season, was enthusiastically received on Sunday. Next week the Manola-Mason company, followed by Alexander Salvini.

The season at the Grand was opened on Wednesday by Al. Field's Minstrels. This week Bartholomew's Equine Paradox is the attraction. The Span of Life next week.

At the Fountain Manager Anderson on Sunday presented Gilbert and Clay's opera, Princess Toto. Harry Howard assumed the part of King Portico with marked success, and Miss Vincent in the title role scored a pronounced hit. Lottie Gilson is announced for next week.

Uncle Tom's Cabin packed Havlin's to the doors at both performances on Sunday. Peter Jackson was the Uncle Tom, and Charles E. Davies the auctioneer. The Wicked City next week with J. C. Stewart and John C. Rice as joint stars.

The Stowaway was presented for the first time in a North Side theatre at Heuck's on Sunday, and attracted large audiences. Next week, The Pulse of New York.

Lord Rooney was the bill at Harris' on Sunday, with Katie, Hattie, Jesse and Master Pat Rooney in the cast. The specialty features were particularly enjoyable.

Batcheller and Stumm's May Russell company began the regular season at the People's on Sunday, and packed the house. Next attraction, The City Club.

Manager Ballenberg was on Saturday engaged by Havlin, Ramforth and Miles to look after their interests in Pike's during the season.

Cawthorne's Little Nugget combination opened its season in Greensburg, Ind., on Thursday evening.

The refusal of N. D. Roberts to relinquish his profitable Chicago enterprise, obliged Harris and Britton to look elsewhere for a manager of their Cincinnati theatre, and on Tuesday Charles F. McLean, the efficient secretary of the Zoo, was engaged and assumed charge on Sunday. Mr. McLean will continue as secretary of the Zoo.

Carolyn McLean, a young society woman, who has been studying the past year at the College of Music, may be seen in opera next season.

James McDonough.

CLEVELAND.

The New Lyceum Opened—Entertainment From a Company—A Big Season Predicted.

[Special to The Mirror.]

CLEVELAND, Sept. 5.

The handsome new Lyceum Theatre opened for the season of 1893-4 yesterday afternoon with a special Labor Day matinee, the house being full to the doors. The attraction was Miles and Caldwell's coterie of comedians in The Actors' Holiday, which, although it had been cancelled by the management, as I advised you last week, strengthened up and was allowed to play the date. The company gives a fairly pleasing performance. Lew Bloom makes the hit of the show. Frank Daniels and Thomas W. Keene divide the coming week at this house.

Arcadia, the burlesque with which Corinne has been so long associated, opened last week at H. R. Jacobs' Theatre, the audience being very large. The part of Tom-Tom is taken by Lucy Daly, who assumed the character to great advantage. Next week Jacobs' Theatre will present Walter Sanford's The Struggle of Life.

Kohl and Middleton's opened to great business yesterday, a continuous performance being given from 10 A. M. to 10 P. M. Some of the people are very good.

The Star Theatre will open for the season next Monday evening with the May Russell Burlesque company.

Lew Bloom, Gene Daly and one or two others closed with the Actors' Holiday company here. W. J. Chappelle, Jr., who has been in advance, also left.

The seats are being placed in the Opera House this week.

I am glad to know that Katie Emmett did very well here last week. She is a hard-working, conscientious little woman, and is deserving of success.

Ed. Dunne, ahead of Frank Daniels, D. F. Hennessy, in Thomas W. Keene's interests, William Garen, of The Struggle of Life, and George Chennell, for the May Russell show, are all with us this week.

Maurice Weltare will not be a member of the Opera House staff this season.

Talk about your hard times! We are going to have the biggest season in years here.

W. M. Goodhue.

ST. LOUIS.

A Stranded Company Temporarily Rescued—Openings at the Theatres—Personal Gossip.

[Special to The Mirror.]

ST. LOUIS, Sept. 5.

The Hagan opening on Monday night was large. Ramie Austen and Dore Davidson made individual hits in By the World Forgotten.

The Wicked City at Pope's played to packed houses afternoon and evening. The play created a good impression. Clever specialties were introduced.

The Olympic opened last night to a fine audience. The Frantz Family created a sensation by their acts.

Havlin's played two very large audiences on Monday. Hettie Bernard-Chase won deserved applause.

At the Standard Jack's Forty Thieves appeared before two good audiences. It is a strong specialty company.

The Sportsman opened well at the Olympic.

Porter J. White, of St. Louis, late of the Paul Kauvar company, takes a combination on the road this season, and will open in Milwaukee on Sept. 10. Olga Verne White, late of Lewis Morrison's Faust company, will star in connection with Mr. White. Their repertoire will include Money Mad and Only a Farmer's Daughter. James Finney, of St. Louis, goes in advance.

Col. Pat Short, of the Olympic, left Tuesday night for Chicago.

Charles Woodrow, last season assistant treasurer at the Olympic, has returned from New York.

Gertie Lodge, Minnie Bridges and Alex. Spencer left Tuesday for Chicago, where all three join the Kimball Opera company.

A company called the Primrose Theatrical Troupe, which has been playing in Illinois towns, and which was on its way to La Plata, Mo., stranded at the Union Depot here last Tuesday. The members, about fourteen in number, spent the night in the waiting rooms. The following morning a despatch was received from the manager at the La Plata Theatre guaranteeing fares, and the company left to fill the engagement.

W. C. Howland.

PITTSBURG.

Duquesne and Grand Opened to Large Houses—The Limited Mail Packs the Bijou.

[Special to The Mirror.]

PITTSBURG, Sept. 5.

Thomas W. Keene and company opened last night in Richelieu at the Duquesne to a large and fashionable audience. William H. Crane in Brother John on Sept. 11.

The Grand Opera House opened Monday with Arthur Lloyd's English Comedy company in Our Party to good houses. Next week, The Silver King.

The Limited Mail attracted a packed house at the Bijou. Patent Applied For on Sept. 11.

McCarthy's Mishaps played to two good houses at afternoon and night, at Harris'. Next week, New Mexico.

Slaves of a City had two excellent houses at the Palace. The Fairies' Well on Sept. 11.

The City Sports Burlesque company packed the Academy of Music. Next week, French Folly company.

Harry Davis' Eden Musee-Theatre attracted good houses, matinee and night.

Manager David Henderson is here attending the Duquesne's opening.

Three matinees only will be given at Harris's this week.

James A. Garey left here on Aug. 31 to join The Prize Winner company.

E. J. Donnelly.

THE IRVING-TERRY OPENING.

[Special to The Mirror.]

SAN FRANCISCO, Cal., Sept. 4.—The Henry Irving and Ellen Terry's season opened to a packed house at the Grand Opera House this evening. The receipts must have been $6,500 and over. A fashionable, cultured audience was warm and enthusiastic. Advance sale for the week is about $22,000, without doubt the largest advance booking ever known in America. This is phenomenal, considering the dull times and the tightness of money. The opening bill is The Bells, with Irving as Mathias, and Nance Oldfield, with Ellen Terry, as Mrs. Ann Oldfield. To-morrow night The Merchant of Venice, and on Wednesday, Thursday, Friday and Saturday afternoon, Becket. Saturday night, The Lyons Mail. The repertory for the second week is not yet announced, but there is a great demand for seats.

Harry J. Lass.

HUNDREDS TURNED AWAY.

[Special to the Mirror.]

NASHVILLE, Tenn., Sept. 4.—Turned hundreds away at both matinee and night, Labor Day. The show made a decided hit, the scenery is good, the performance full of novelties. Rose Melville's specialties, and her sister Hopkins were received with delight. The cast is good, including John T. Hanson, Irvin T. Bush, C. B. Gillingwater, and Kathryan Evans.

Harry Handy.

A BIG OPENING.

[Special to The Mirror.]

SAN ANTONIO, Tex., Sept. 4.—Opened last night with Mantell to the capacity of the house under my management—$1,020.—

George H. Walker.

MATTERS OF FACT.

George W. Leslie is at liberty for next season. His address is 830 North Sixth Street, Philadelphia, Pa.

Prince Lloyd, the Bob Appleton of Charles Frohman's Lost Paradise, is meeting with marked success. They play at the Columbia Theatre, Brooklyn, this week.

Arthur P. Lawrence, who was the principal character actor of several of the most prominent of English theatres for years, also a member of the Brough-Boucicault Comedy company of Australia, is disengaged.

Marion Grey can be engaged for French and German dialect roles, which are her specialties.

One of the latest popular hits is An Afternoon in the Midway Plaisance, by Gustave Luders, musical director of the Schiller, of Chicago. It has just been published, copies for full orchestra costing $2.50. They can be secured of Mr. Luders care Schiller Theatre.

Charles Leonard Fletcher is negotiating with the management of one of the best theatres in Brooklyn with a view of establishing a branch of his practical dramatic school there. Joseph W. Shannon, the well-known actor and stage director, will probably be associated with Mr. Fletcher in Brooklyn. Miss Ruth Rook, a graduate of Mr. Fletcher's New York school, has been engaged by Charles Dickson for Incog.

Amy Ames, who was connected with Donnelly and Girard's Natural Gas for several seasons, is at liberty. She can be addressed care Simmonds and Brown.

Parties desirous of buying some elegant costumes and scenery for two acts of a big New York production which were only in use for two weeks should apply to J. Alex. Brown, 12 West Twenty-eighth Street.

Mary Penfield, who scored a distinct hit as Amelia Chadwell in Joseph, has had several offers for the coming season. She has refused all, the salary not being what it ought to, and is hence still at liberty.

A. B., care this office, wants a play at once. Also printing for the same.

Lora Thorne has made a hit as Liz Fisher, a character part in The Chamois Hunter, produced at Mt. Vernon on Thursday, Aug. 31.

As Charles Hanford and E. R. Spencer have postponed their starring tour until the season of 1894-95, Mr. Spencer will be at liberty for next season. Beginning five years ago with Steel Mackaye's play of Paul Kauvar playing the small part of the Corporal, Mr. Spencer has by hard work placed himself among the leading men of the profession. He has played successfully such parts as Paul Kauvar, Gounoc alias Marquis de Vaux, Clown in Twelfth Night, Claudio in Much Ado About Nothing, Cassius in Charles Hanford's production of Julius Cæsar.

Al. Holbrook, who has charge of the stage for the Mapleson-Whitney Fencing Master company, is one of the best organizers and producers of opera in America. He has had a vast experience in grand and comic opera.

Ben Lodge, an all around singing comedian and a clever actor, has just closed a long and successful season of comic opera in St. Louis. Mr. Lodge is at liberty for the coming season.

Charles Nuckols, an excellent advance agent, for several years past with A. V. Pearson's attractions, is at liberty for advance work or as business manager. He may be addressed at the Coleman House.

Mabel Frances Olney, who played the leading part, Fanny, in House with Green Blinds, scored a hit in the part at the opening of the season in Philadelphia last Saturday night. Miss Olney, in addition to being an excellent actress, is a very beautiful woman. Her stage presence and dressing materially enhance her value in a difficult rôle.

COMMENCING SEPTEMBER 30, 1893.

LOUIS MANN AND CLARA LIPMAN

Supported by a very strong Comedy Company, will be seen in MRS. D. P. BOUCICAULT'S NEW AMERICAN COMEDY,

THE LAUGHING GIRL. Formerly called "FAINT HEART."

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CUES.

Eugene O'Rourke in his new play, The Wicklow Postman, opened his first starring tour at Troy, N. Y., last Thursday night. The star and the play were well received by a large audience. The production is said to be a success. The company is now en route to Boston.

Eileen Moretta, who created the part of Ora in The House With Green Blinds, is playing a role somewhat different from her general line. It is an ingénue part. She acts and dresses the part excellently and shows a wide range of versatility.

W. J. Fielding left the city yesterday to pilot the interests of Fanny Rice.

George W. Lederer returned from Washington on Tuesday morning. He says the season of the Thomas Q. Seabrooke company opened there on Sunday night to a $1,173.25 house. He says, too, that the Lillian Russell Opera company will begin its tour under his management about Nov. 20, previously to going into the Casino.

Klaw and Erlanger are booking routes for 1892, Roland Reed, Clara Morris, Joseph Jefferson, Denman Thompson's Two Sisters, the Warde-James combination, and Joseph Jeffersen for the season of 1894-95.

Gracie Emmett, a clever soubrette, is disengaged and may be addressed as noted in the card in THE MIRROR.

We hear a good deal about hard times and poor business now-a-days, but as yet no American theatre has had such bad luck as a certain London playhouse where one evening recently an expensive company was engaged and costly scenery prepared, and where the gross receipts amounted to the magnificent sum of nine shillings.

Received too late for classification.

SAN FRANCISCO.

AUG. 29.

Henry Guy Carleton's comedy, Ye Earlie Trouble, was presented last night at Stockwell's. The production was a magnificent one in acting and mounting—superior to any seen here in years. The acting last night is to be commended. Marie Burress, the new leading lady, made her first appearance and won favor with her audience. She is a woman of imagination, has a sweet voice and stately presence and is natural. George Osborne as Sir William Howe gave an intelligent representation of the British commanding officer. Charles E. Kent as Nicholas Suydam confirmed the good opinion had of him not only as an excellent character actor but one who is able to play many parts. Clarence E. Holt also distinguished himself by his acting as Ralph Izzard, and T. D. Frawley was in his element with a light comedy part, Antony Buck. Stockwell was unctuously funny as Ebenezer Buck Blanche Bates, the young debutante of last week, acted intelligently. The remainder of the cast was in good hands. The melodrama, The Countersign, is underlined for a future presentation.

Melodrama of the most intense kind occupied the stage at the California last night—Leonard Grover's The Wolves of New York. Next Monday night A Sultana Match.

The Tivoli is turning 'em away nightly. Ship Ahoy proving to be one of the greatest drawing cards in the history of the house. The S. R. O. sign was displayed several nights last week, and last evening, the beginning of the second week, every seat was sold long before the doors were opened.

At the Baldwin The Girl I Left Behind Me has done a fair business so far. Urania, week of Sept. 11.

Henry Irving and Ellen Terry arrived here this morning from the North. A number of reporters met them up the road, and obtained Irving's opinion of the Pacific slope, and some from personal reminiscences. The sale of seats for their first performance begins on Thursday morning, and already there are enough applications to fill the theatre three times over. It is now understood that not more than ten seats will be sold to a single individual. The prices to be charged are $3, $2, and $1. The season opens with The Bells, and Nance Oldfield, followed on Tuesday evening with The Merchant of Venice, and on Wednesday, Thursday, Friday, and Saturday matinee A Becket. For Saturday evening The Lyons Mail is announced.

The verdict in the case of W. B. Curtis was received with every expression of approval both by those in and out of the profession.

George Riddle, under the management of John P. Bragg, gives a series of Shakespearean readings next week. HARRY J. LAMB.

DATES AHEAD.

A BREEZY TIME (Fitz and Webster, mgrs.): Hazleton, Pa., Sept. 6, Wilkes Barre 7, 8, Trenton 8, Wilmington 9, Clearfield 11, Punxsutawney 12, Dubois 13, Warren 14, Meadville 15, Beaver Falls 16.

BESSIE BONEHILL (J. J. Rosenthal, mgr.): Toledo, O., Sept. 11-16, Pittsburg, Pa., 18-23.

DORA DAVIDSON ROYAL AUSTRIA: East St. Louis, Ill., Sept. 10, Mt. Vernon, Ind., 11, Owensboro, Ky., 12, Bowling Green 13, Nashville, Tenn., 14-16.

DANIEL SULLY (Fred. B. Anderson, mgr.): Turners Falls, Mass., Sept. 6, Chicopee Falls 7, Millers Falls 8, Clinton 9, Hallowell, Me., 11, Gardiner 12, Lewiston 14, Winthrop 15, Brunswick 16.

FRANK DANIELS: Cleveland, O., Sept. 11-13.

FAST MAIL (Southern, Lincoln J. Carter, mgr.): Des Moines, Ia., Sept. 4-9, Oskaloosa 11, Rock Island, Ill., 12, Galesburg 13, Burlington, Ia., 14, Madison 15, Keokuk 16, Mt. Pleasant 18, Fairfield 19, Ottumwa 20, Newton 21, Des Moines 22, 23.

GILBERT OPERA CO.: Sunbury, Pa., Sept. 6, Shamokin 8, Ashland 10, Pittsfield 11, Shenandoah 12, Mahanoy City 13, Tamaqua 14.

H. S. RICHARDSON (D. M. Osborne, manager: Jefferson City, Mo., Sept. 7, Sedalia 7, Pleasant Hill 8, Independence 9, Kansas City 11-16.

JAMES O'NEILL: Lewiston, Me., Sept. 7, Augusta 8, Bangor 9, Lawrence, Mass., 11, Salem 12, Haverhill 13, Manchester, N. H., 14, 15, Dover 16, Boston, Mass., 18-24.

LILLIAN TUCKER (C. C. Vaught, mgr.): Sherbrooke, P. Q., Sept. 4-9.

MR. AND MRS. ROBERT WAYNE: Van Wert, O., Sept. 4-6, Richwood 14-16, Sandusky 18-23.

MORA-WILLIAMS: Glens Falls, N. Y., Sept. 4-9, Pittsfield, Mass., 11-16, Auburn, N. Y., 18-23.

OH, WHAT A KNIGHT (Charles A. Loder): Harrisburg, Pa., Sept. 7, Pottstown 8, Reading 9, Pranford 11, Camden, N. J., 12, Wilmington, Del., 13, 14, Easton, Pa., 15, Hazleton 17, Elton 18, Williamsport 19, Bellefonte 20, Tyrone 21.

OUR GOBLINS: Moberly, Mo., Sept. 11, Mexico 12, Jersey City 13, Clinton 14, Nevada 15, Lamar 16, Springfield 17.

PAUL BARRIS: Bloomsburg, Pa., Sept. 6, Berwick 7, Milton 8, Danville 9, Sunbury 11, Shenandoah 12, Mahanoy City 13, Lebanon 14, Hanover 15, York 16.

PAUL KAUVAR (Eugene Robinson, mgr.): Lowell, Mass., Sept. 6, Lawrence 7, Amesbury 8, Haverhill 9, Portsmouth, N. H., 11, Dover 12, Portland, Me., 13, 14, Bath 15, Augusta 16, Bangor 18, Lewiston 19, Biddeford 20, Franklin, N. H., 21, Concord 22, Nashua 23.

PRODIGAL FATHER (C. R. Jefferson, Klaw and Erlanger, mgrs.): Brooklyn, N. Y., Sept. 4-9, Binghamton 11, Syracuse 12, 13, Buffalo 14-16, Bradford, Pa., 18, Fredonia 19, Erie 20, Olean, N. Y., 21, Bornellsville 22, Elmira 23.

SLAVERY DAYS (J. E. Burst, mgr.): Brockton, Mass., Sept. 6, Stoughton 7, Chelsea 8, Marlborough 9, Worcester 11-16.

THE SPORTSMAN (Chas. Frohman, mgr.): St. Louis, Mo., Sept. 4-9, Pittsburg, Pa., 11-16, Buffalo, N. Y., 18-23.

TONY PASTOR: Chicago, Ill., Sept. 11-16, Pittsburg, Pa., 18-23.

ZEB (Harry Hardy, mgr.): Nashville, Tenn., Sept. 4-6, Knoxville, Tenn., 11, 12, Asheville, N. C., 13, 777 (A. W. Fremont): Joplin, Mo., Sept. 6, Pittsburg, Kans., 7, Rich Hill, Mo., 8, Fort Scott, Kans., 9, Parsons 10, Wichita 12, Newton 13, Emporia 14, Lawrence 15, Leavenworth 16.

OPEN TIME.

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EAST LIVERPOOL, O.: New Grand Opera House, Sept. 4, 5, 6, 18, 21, 22.

FORT SCOTT, KAN.: Davidson Opera House, Sept. 11 to 16, Oct. 2-7, 14-16, 23-26, Nov. 30.

OWENSBORO, KY.: New Temple Theatre, Sept. 1, 2, October 2-6.

ST. JOHNS, N. B.: St. Johns Opera House, Sept. 25.

TROY, O.: Troy Opera House, Sept. 4-10.

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Boston Daily Globe, Tuesday, Aug. 29, 1893.

THRILLING PAUL KAUVAR—REALISTIC PORTRAYAL OF STIRRING SCENES ON THE STAGE OF THE BOWDOIN.—The stirring times in Paris during the bloody months succeeding 1792 were vividly recalled to the lovers of the history of that time at the Bowdoin Square Theatre last evening. It was Steele Mackaye's famous masterpiece, Paul Kauvar, that aroused the utmost enthusiasm among the audience which completely filled that fine playhouse.

This is not the first time that Paul Kauvar has been seen in this city, and as portrayed by Eugene Robinson's excellent company it has lost none of its strong points.

At the end of every act the audience could not be appeased until the chief characters presented themselves before the footlights.

H. Coulter Brinker as Paul Kauvar the hero, was par excellence itself in his impersonation of that noble character. In the first scene his dream of anarchy, with a grand tableau of the guillotine, with all its ghastly paraphernalia, surrounded by sans culottes, the death cart, loaded with unhappy victims, and lastly where Diane ascends to the scaffold, was most thrilling, and the audience became fairly frantic with applause.

In all the other acts Mr. Brinker's acting was of a very high order, and his work contributed greatly to the success of the play.

Max von Mitzel, as the Marquis de Naut, an aristocrat who masquerades as a Jacobite and thus becomes a power in the revolutionary tribunal, and at the prison of the conciergerie did all the underhand work, and his personification of a villain was commendable.

As Diane de Beaumont Miss Esther Lyons won great applause. Her part was a very trying one throughout the entire five acts, and the flowers passed over the footlights to her showed how much her fine acting was appreciated.

John W. Rose showed the sunny side of the play in his impersonation of Dodolphe Potin, and his wife, of whom he stood in constant dread, Miss Lizzie Conway, was also excellent in her part.

As Honora Albert Maxime, John F. McArdle did some clever bits of acting, as did also Louis Aubrey as General Delaroche, Eugene Powers as General Kleberre and La Barre as Carrac, the anarchist.

Boston Herald, Tuesday, Aug. 29, 1893.

BOWDOIN SQUARE.—"PAUL KAUVAR."—The historical drama is always full of interest, and what could be more thrilling than one whose scenes were laid in the time of the terrible reign of terror in France. Paul Kauvar, among the best of those dealing with the revolution, from the pen of Steele Mackaye, and sometimes called his masterpiece, holds the stage of the Bowdoin Square Theatre this week, and the opening performance last evening gave evidence that the piece is in excellent hands. The title role is sustained by Mr. H. Coulter Brinker, who fills the part admirably—by appearance, speech and action being an ideal young French soldier. The play represents him as secretly married to the daughter of one of the nobility, the father scorning and repulsing the painter-patriot when he broaches the subject of union with the young lady, but in the end forced by his heroic conduct to proudly acknowledge him as his son.

There are plots and counter plots in the drama, and a number of strong and effective situations, which are fully brought out in the production at the Bowdoin.

The character of Diane de Beaumont (the wife of Paul Kauvar), which calls for fine ability to present it properly, is brilliantly rendered by Miss Esther Lyons, and the appreciation of her work was shown by the audience last evening by flowers, applause and calls before the curtain.

Although dealing with a tragic subject, the piece is not lacking in humor, which is supplied by Dodolphe Potin, a revolutionary tribunal usher, and afterward a sergeant, John W. Rose, and his wife Nannette (Miss Lizzie Conway) who frequently rescued the house from the verge of tears and terror and caused them to shake with laughter.

Beside those mentioned, the cast includes John F. McArdle, Max Von Mitzel, Louis Aubrey, Eugene Powers, George Conway, Del La Barre, Richard Martin, Larry Reist, Walter Goodwin, J. W. Barry, M. A. Palmer and Miss Ellinore Carroll, who, as the woman Scarlette, leads the furious revolutionary mob.

Paul Kauvar is announced for only a single week at the Bowdoin Square Theatre, being followed on Monday, Sept. 4, by Billy Barry in his new comedy, The Rising Generation.

Boston Post, Tuesday Morning, Aug. 29.

At the Bowdoin Square Theatre Steele Mackaye's masterpiece, Paul Kauvar, was presented last evening before an audience that completely filled the house. The play is familiar to Boston theatregoers, and is always popular. The company is a well-selected one, and the production evoked honest and well-merited applause. Mr. Coulter Brinker as Paul Kauvar was a success. He played the role with excellent taste, and in the strong dramatic scenes with which the piece abounds he was very powerful. Miss Esther Lyons, as Diane, was greeted with great enthusiasm, and received a curtain call at the end of the second act. Mr. Louis Aubrey, as General Delaroche, and Miss Lizzie Conway as Nannette, deserve special mention for their excellent work.

The play is very beautifully costumed, and the scenic effects and stage settings are very elaborate. The hearty welcome extended Mr. Robinson's company, at times amounting to an ovation, insured packed houses for the balance of the engagement, which is limited to one week with the usual Wednesday and Saturday matinees.

Boston Journal, Tuesday, Aug. 29, 1893.

PAUL KAUVAR AT THE BOWDOIN.—Manager Atkinson's pretty little Bowdoin Square Theatre was filled last night by an appreciative audience that followed closely the lines and the action of that stirring romantic drama, Paul Kauvar.

This drama is not new to Boston theatregoers, but the struggle of Paul Kauvar for his rights and justice, his noble self-sacrifice and devotion to the cause of the French revolutionists, interwoven about a deep, sad and yet sweet love story, is ever of new interest.

The play was well cast and well mounted. One might find fault with certain details, which in the ensemble were not noticeable to uncritical eyes.

Mr. H. Coulter Brinker in the part of Paul Kauvar was strong, and his impassioned and patriotic speeches were especially well delivered. Miss Esther Lyons as Kauvar's wife was sir ng and interesting. John F. McArdle, Richard Martin, Max Von Mitzel, J. W. Barry, Lizzie Conway, George Conway and Ellinore Carroll were all worthy of mention. Paul Kauvar is billed for this week only.

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Academy of Music, Jersey City, N. J., week of Sept. 11.

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TENDER VIOLETS BLUE.
I'M A TRUMPETER.
HEIGH-HO, SWEETHEART.

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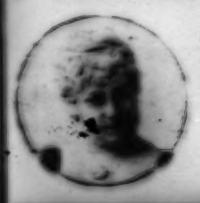

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